

JOURNEY IN THE OUTBACK

Allen Alain Viguier

This project was developed within the artist-in-residence program at the Faculty of Creative Arts at the University of Wollongong in August 2005, it was edited during the following months at my studio in Verneuil sur Avre.

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JOURNEY IN THE OUTBACK

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Our home and the studio 18-July - 20 August 2005 (approx. 7630 categories of items)



TALK FOR STUDENTS AT UOW - NOTES

SPACES OF DIFFERENCE

I have just returned from a trip in the outback west of NSW around Broken Hill where I have been working on problems of space and landscape. But I don't know if the travel made there happened in my studio before leaving, or in the library, or in the stack of paper I have been travelling with, or actually out there in the land.

Real space, mental space, architectural space, geophysical space, historical space, social space, geopolitical space, economical space, urban space, botanical space, climatic space, local or global space... A space which itself can be landscape, place, site, region, environment (milieu), territory, heterotopia, utopia.... That's a lot of spaces.

According to E.T.Hall, 20% of the words in the Oxford Dictionary have spatial connotations. And our language is full of spatial metaphors: to see, to figure out or to grasp (understanding), to stand, to go ones way or be forwarding (attitude), but I will not continue along those lines...

The natural inclination of the mind is to consider space as something which preexists to what fills it, as something in which our actions take place (the same inclination applies to time). Bergson, who questions such ideas, defines space as : the sketch of one's possible action on things. But he gives primacy to duration, to pure time (le progrès) over space (la chose) ; space is produced from fixed moments in time and is second to pure time (1).

Around the end of the XIXth century thinkers were already defining space as produced by human action and language. Things in space are not what fill that space, but what distributes it as a space, they are the coordinates by which space opens up as space.

By the mid-XXth century, space appears to be completely fragmented. McLuhan talks of the disappearance of Euclidian or topographical space. A new idea of space clearly emerges with the electronic technologies, a fragmented and heterogeneous space. Space becomes constructed from fragments, what McLuhan calls a "mosaic". It is no longer defined through geometrical boundaries, the coordinates defining it are no longer dependent on geographical proximity. While classical geometrical space breaks up into fragments, space is being made out of heterogeneous fragments (2).

Paul Virilio also explains how electronic speed (light speed) of information abolishes distance, points of coalescence are instantaneously distributed around the globe; this is an abolition of former notions of space in which time was needed in going from one point to another (3).

It is also a natural inclination of the mind to consider material things as substances, as objective in a universal sense, as permanent and above language and history. But things or signs have a history and are subject to transformations.

The way of describing, of depicting the world is strongly inter-related to the language one speaks. What we see in the "real world" is largely constructed according to linguistic conventions and to language in a broad sense.

Signs and their syntaxes have a history.

Michel Foucault broke away from the dominant idea that time (alive) had primacy over space (static) (the later Heidegger had already had some difficulties in sustaining the idea of space as grounded in time rather than being equiprimordial to it). He did not agree to conceiving historical time as a rejection of space. He said such conceptions did not understand that the marking of boundaries, the delimitation of domains, of objects, of classes of things, were part of the historical process. He said political economy is involved in a complex material field which involves natural resources, the circulation of goods, town planning, roads, housing, etc. (4)

Space is defined as the coexistence of things. Signs exist simultaneously with each other in the present (and as if they each had their present). Space is open through this coexistence.

In this sense space may be associated to the map although its topology defies any representation. Gilles Deleuze makes a difference between the tracing (le calque) (5) and the map. The tracing cuts across things on a single level with a narrow spectrum of categories; geological tracings, relief tracings, road tracings, etc. Several tracings can be superimposed and produce some information. But the map combines all sorts of levels: water holes, honey ants, animal tracks, winds, smells... It is what Deleuze also calls a plane of consistency, a plane which combines multiple and heterogeneous elements and which makes them hold together independently from spatial or temporal contiguity (6).

Language is the map, use of the language is the territory. But the territory is also collective and transpersonal by reference to the map.

You travel by expanding your language and by moving across culture, not just by going to other places.

Space with Bergson, the map and the territory with Deleuze, are dynamic. You contract things in space and make them work together (*répartir l'étendue*), but when you are tired (*fatigue*) and no longer able to hold together a scattered multitude of signs, then space closes in on you.

The map is neither a subjective vision nor an objective vision of "nature" which would be outside of language, of culture, of history. The map is not what sight overlooks, it is sight itself. Maps are the pathways of the world as they are the pathways of the mind.

Ecology's naturalistic inclination in the understanding of "nature" as objective and prior to culture has been criticised by current theories of landscape. These ecologists "aim at abstracting data from any interference with the observer" says Berque. There is no "mother nature" but as the Aboriginal people say, only a "dream". The state of a landscape corresponds to the state of a culture.

By the mid-XXth century landscape depiction had already been established into a tradition in Australia (first depictions 1801 with the voyages of Flinders and of Baudin). But it is more than a century later that Aboriginal culture was inevitably considered as engaged in the problem of landscape. Geoffrey Bardon was right to see in the paintings of the central desert a powerful contribution to the problem posed within this tradition (7).

Tony Swain argues that before colonisation, the Aboriginal cosmos was made of separate parts which interconnected with each other but which were not unified into a global and synthetic map (8). He contests the idea of a unified and synoptic vision of the world (as with Mircea Eliade). He says that it is with the loss of locative cultic life that vision moved to an unspecified realm in the sky (the cultural knowledge of the tribe was itself sectioned and not unified through the myth of single and all seeing mind). Aboriginal space has undergone major reconfigurations between the local and the global. Swain also traces elements of Aboriginal history through the import of foreign iconic elements from a very early stage. He makes us realise that historical changes have made any idea of "originality" forever lost.

The explorers approached the land from a global point of view cutting through it with straight lines. This is what Paul Carter called the Haussmannization of the interior. Space is already determined by the motor vehicle and by the road in the network of global capitalism (highways are today named after these explorers).

The landscape painting or photography becomes then a question of framing memorable examples at separate points on lines and a question of appropriating the landscape through Western picturesque conventions (9).

Nevertheless the settlers on the land failed to gather a sense of landscape through such reference points. The cultural approach to space and place could not counter that sense of space closing in for those living on the land. This constitutes the heart of the Australian melancholic tradition.

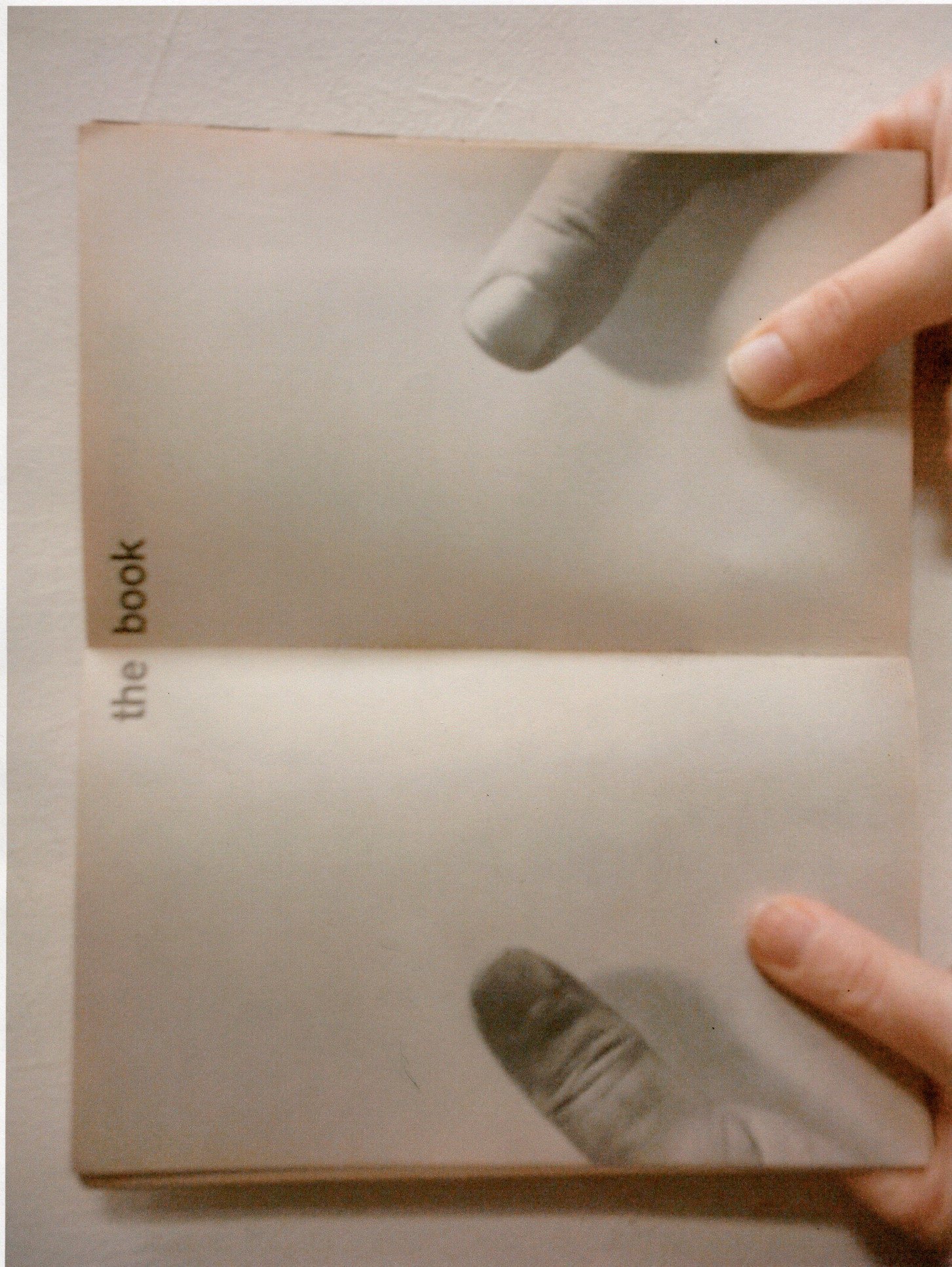
The settlers' depictions developed from a *terra nullius*, not from an encounter. But for a long time now Aboriginal painting has been deeply at work within the pictorial landscape tradition and within the more general problem of landscape in Australia. As art, not only has it been exercising a critical activity within the dominant pictorial tradition but also, not unlike many avant-garde works, within conventions of museography and of curatorship, of discourse and of life.

The situation and the debate provoked by the emergence of Aboriginal art seems to me one of the most interesting events in contemporary art.

You are welcome to visit the studio and see what I am doing there.

Notes:

- 1- Henri Bergson. *Essai sur les Données Immédiates de la Conscience* (1888).
- 2- Marshal McLuhan. *Understanding Media*. London: Routledge and Kegan Paul, 1964.
- 3- Paul Virilio. *Vitesse et Politique*. Paris: Galilée, 1977.
- 4- Michel Foucault. *Questions à Michel Foucault sur la géographie*. Dits et Ecrits, 1976.
- 5- Gilles Deleuze et Felix Guattari. *Mille Plateaux*. Paris: Minuit, 1980.
- 6- "Le problème de la consistance concerne bien la manière dont tiennent ensemble les composantes d'un agencement territorial" (*Mille Plateaux*, p.403).
- 7- Geoffrey Bardon. *Papunya Tula, The Art of the Western Desert*.
- 8- Tony Swain. *A Place for Strangers*. Cambridge University Press, 1993. This also makes me think of Bruce Chatwin's book *Song lines* in which he says that for the Aboriginal nomad the story and the song end where the territory ends.
- 9- Paul Carter, *Repressed Spaces*, 2002



Reading McLuhan

CENTRAL TIME ZONE
SUBTRACT 30 MINS



— “From the privacy of your own computer, you can now watch a vehicle’s path LIVE using the new Pro Trak GPS vehicle tracking device.”

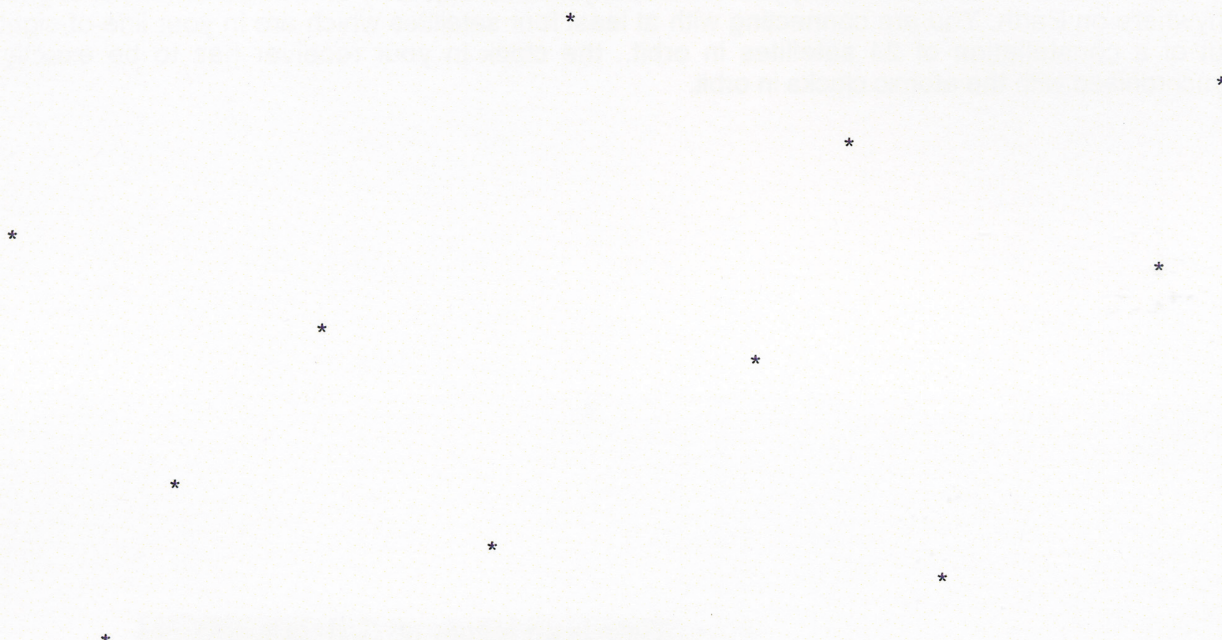
— With fixed data from the World Geodetic System (a planetary mapping program initiated by the US Department of Defence in 1984) you can locate your own trajectory on a three-dimensional grid, anywhere on Earth. You are connecting with at least four satellites which are in your line-of-sight out of a constellation of 24 satellites in orbit., the clock in your receiver has to be exactly synchronised with the atomic clocks in orbit.

Time is no longer on Britain's side
Australia is about to sever yet another historical link with Britain. Next week it will abandon Greenwich Mean Time. Rather than set the time according to the movement of the sun over a brass mark at Greenwich, on the Thames, Australia will use the precise vibrations of a caesium 133 atom (known as Co-ordinated Universal Time, or UTC). “Really, GMT is just a little bit outmoded,” said Richard Britain of the National Measurement Institute. — The Guardian

The Sydney Morning Herald, August 27-28, 2005



Starry night
at Parkes NSW



X: Wow!...
Y: ... They seem to be slowly moving...
Z: We can say exactly where each of them will be in say a 1000 years to the day and hour.
Y: ... You mean they're not moving?
X: Please... just look...

Notes - Time conversation

— Space on earth was created a second time when GMT appeared and divided the planet as the dial of a clock. From then, every day 12 pm came back at the same time and every spot in space was fixed by the clock.

— “Here” is fixed in space by local time but we nevertheless all share a universal time, we all share a same now. Otherwise you wouldn’t be able to have a conversation over the phone between London and Sydney. Before GMT appeared, people maybe thought that if they phoned a distant land people there would be in another time...

— The needle is fixed while the dial is turning at about 1 500 km.p/h here (1 600 km.p/h at the equator). But there are two spots on the globe, the poles, which have no local time, just a permanent universal time at 0 km.p/h...

— Seasons are entrenched in local time, but the sun is the reference in the universality of time. Aren’t we all spinning around it together at 108 000 km.p/h. But we don’t know if our universal now is the now of another galaxy...

— The GPS has an almost complete space coverage which could not unfold as such without having as universal reference point, the now on the tip of the arrow of time. The light speed simultaneity of different coexisting spots.

— “Now” is also a question of who’s clock are you running on... The universally shared now in a global world is also a world of games of clock-setting, of who-sets-the-clock-clocking, the exact digit at which now is now...

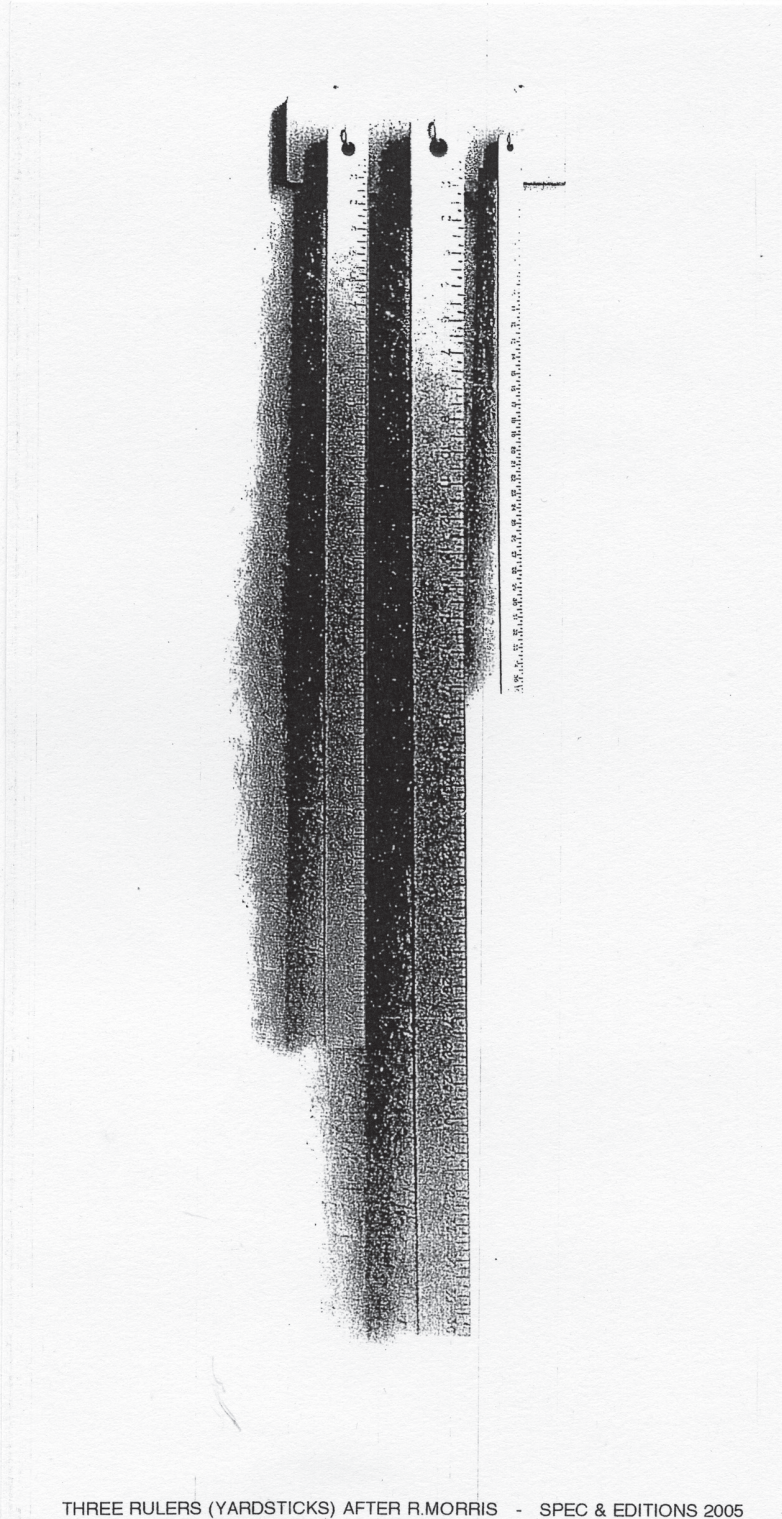
— Clocks go at different speeds. My clock tics by seconds, other clocks go much faster, some go diving at an ever increasing speed into the abyss of subdivisibility (nanosecond = 1/billion of a second).

— Time with a present exists always in the narrative medium. The time of the clock is a mutable historical construction which is itself subject to time...



Interférence sur la gravitation universelle (à Huxelmo)



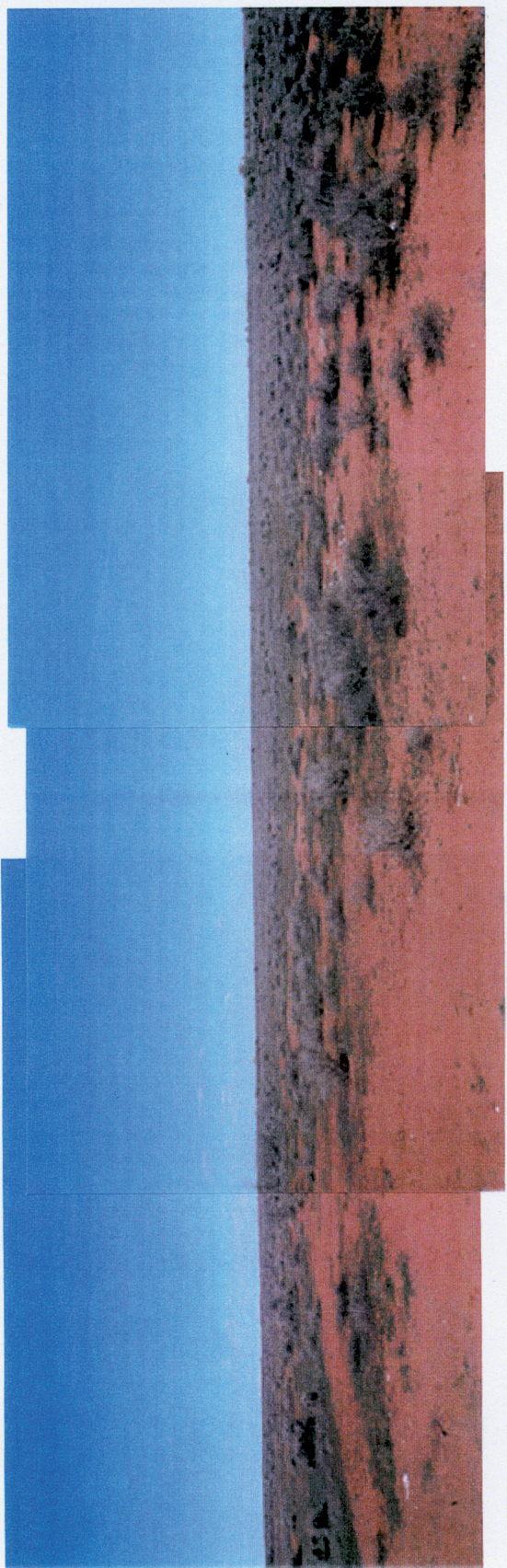


THREE RULERS (YARDSTICKS) AFTER R. MORRIS - SPEC & EDITIONS 2005







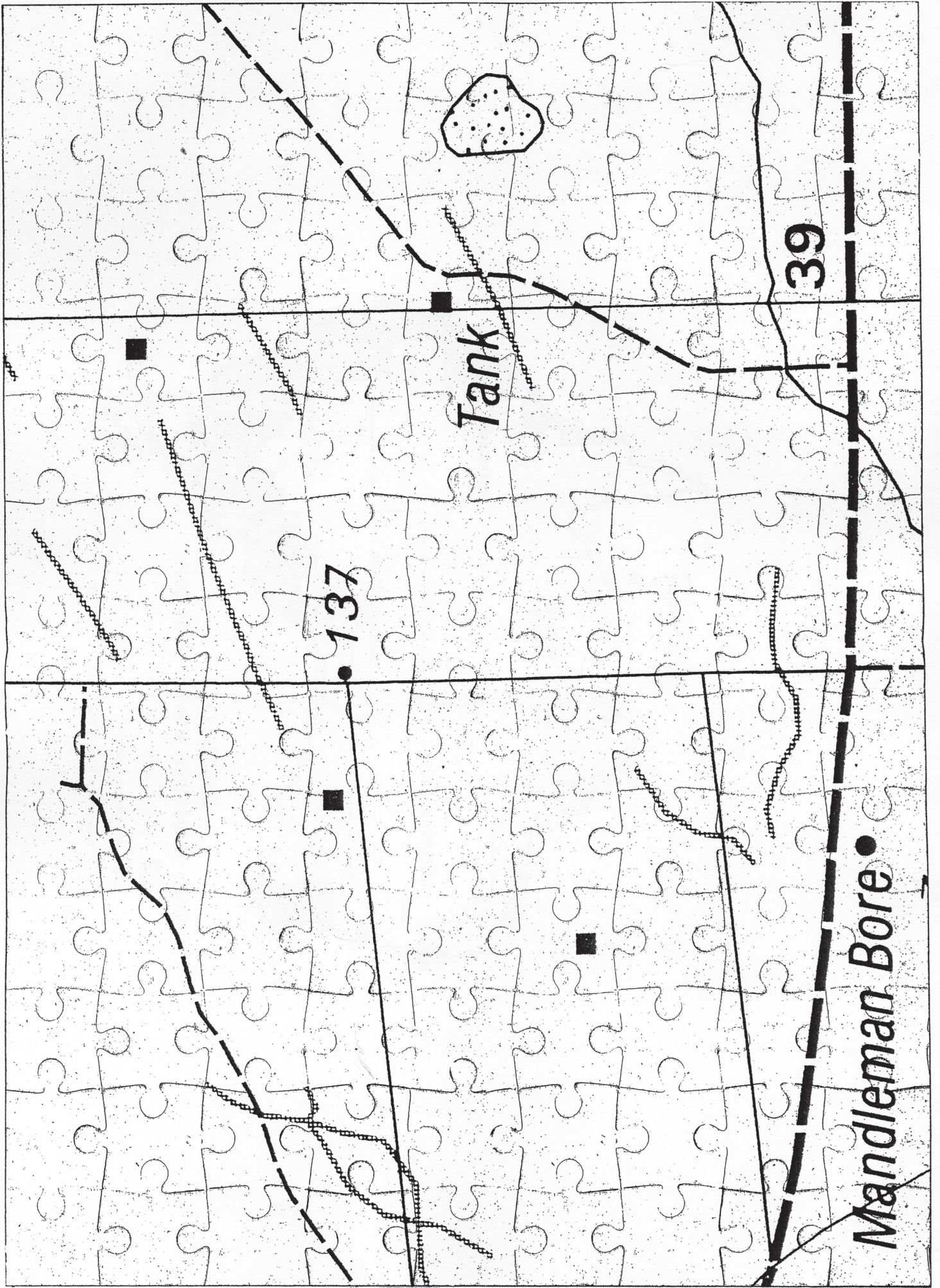


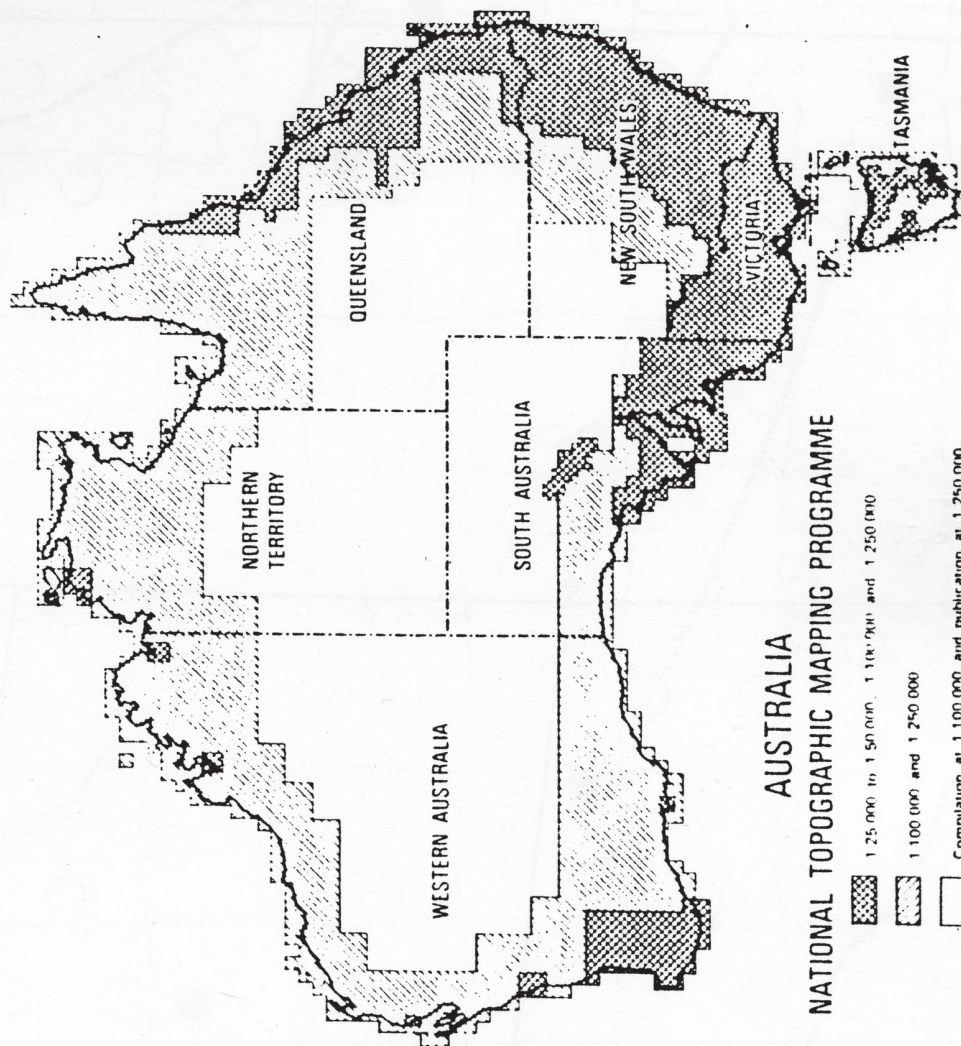


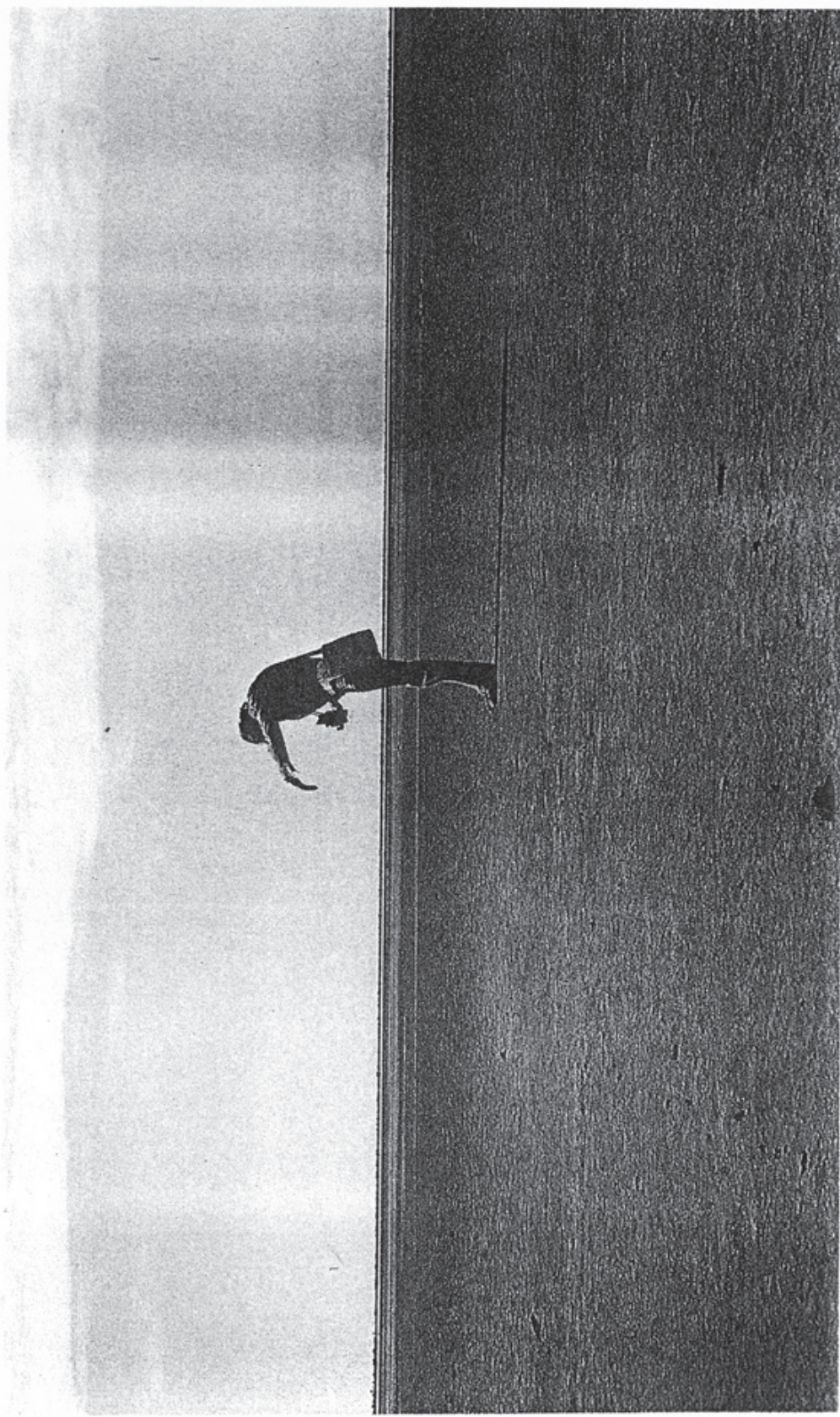
Above: An artist at work on one element of a sand drawing.



Preparing a ground painting of the mythic Emeu at Ulugiri near Yuendumu

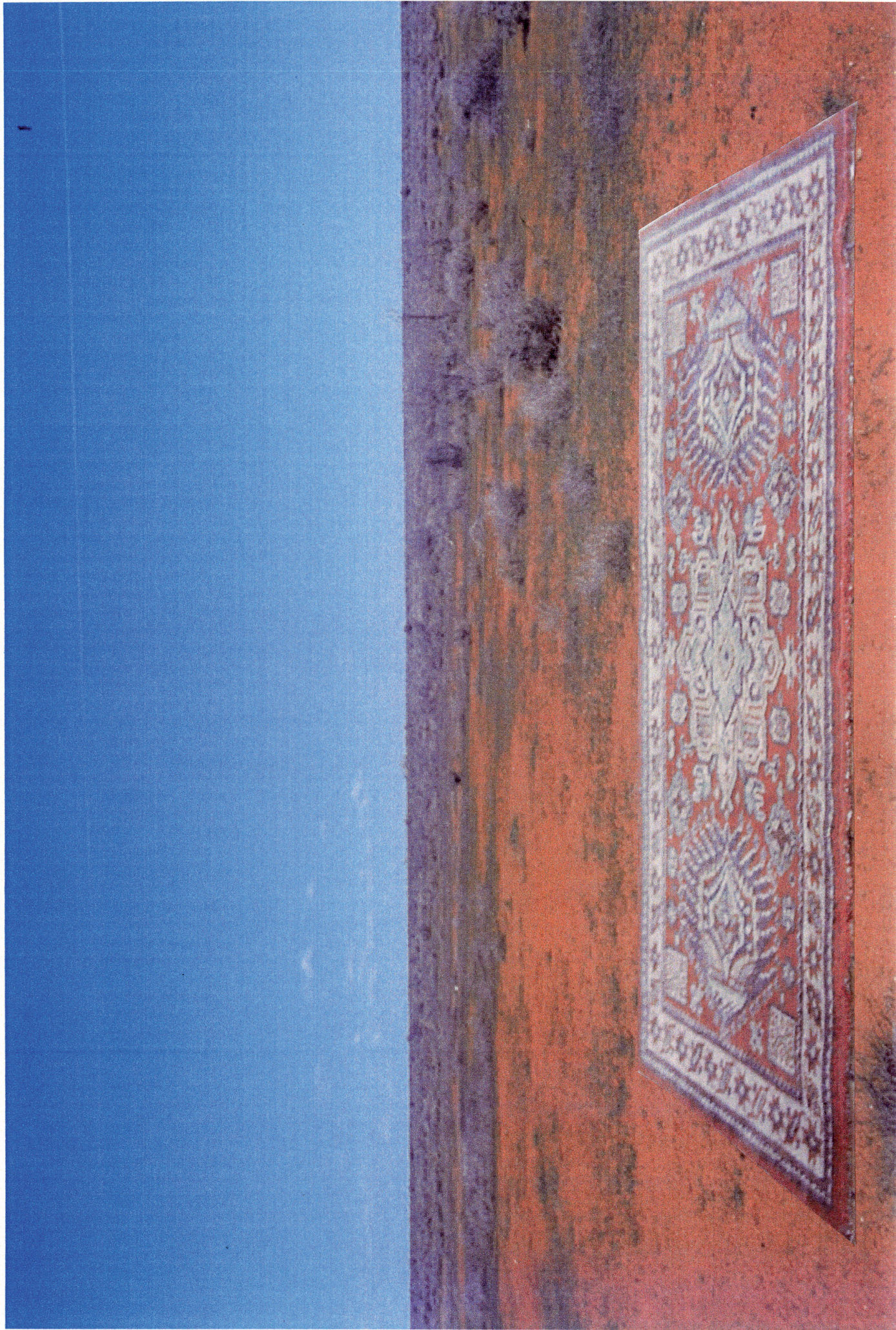






Brian Blanchflower in the desert near Lake Moore, WA, 1988
Photography by Sue Pauli.





Carpet over time zone

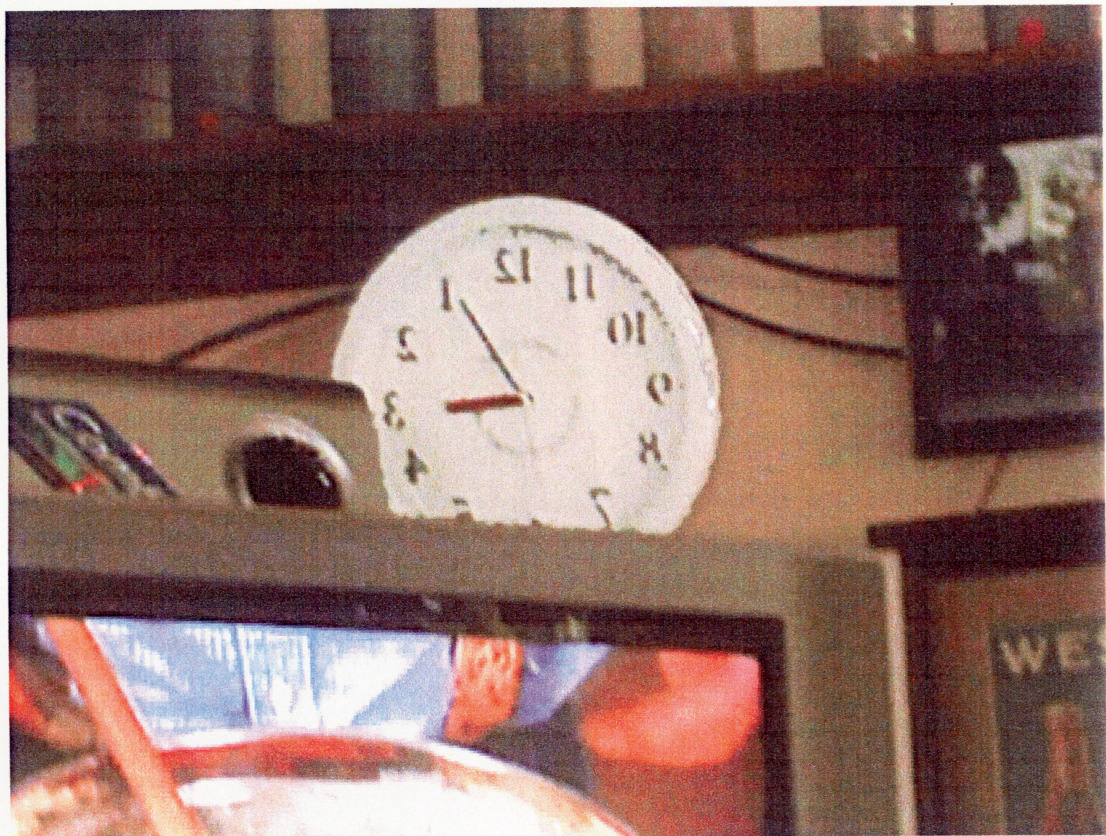


Time capsule, Broken Hill

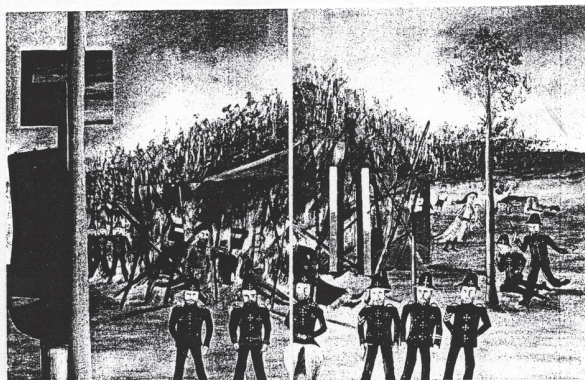
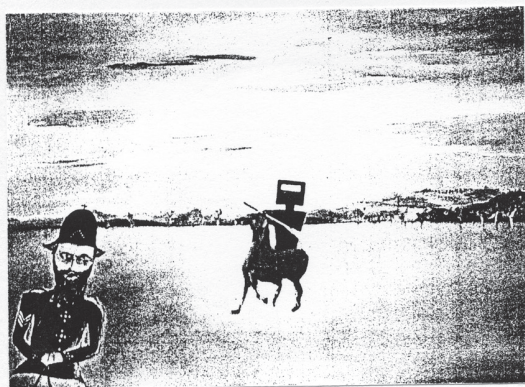
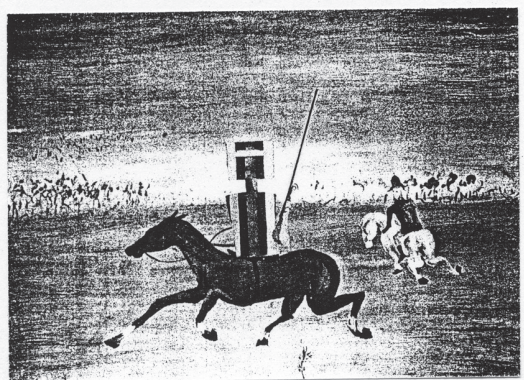
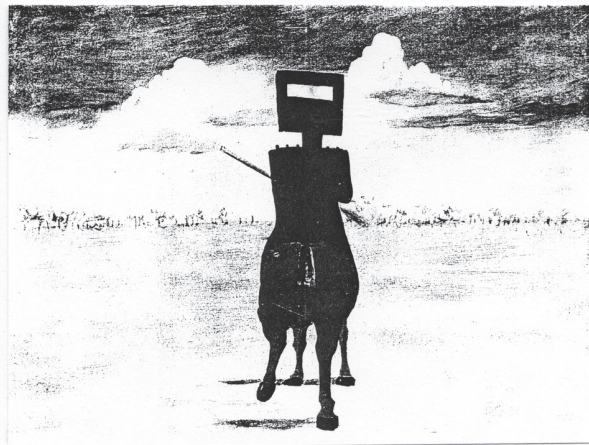
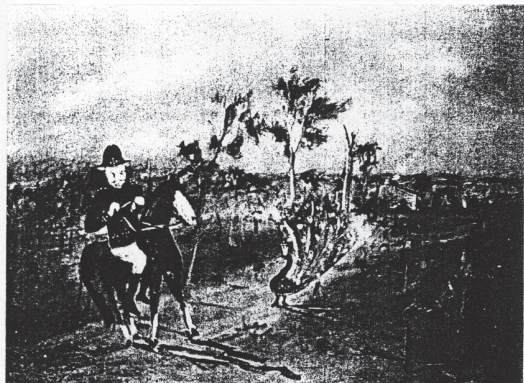


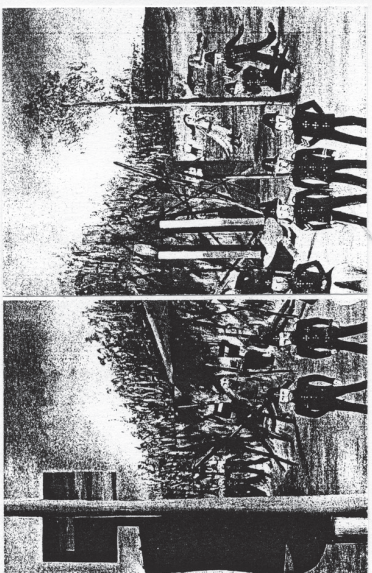
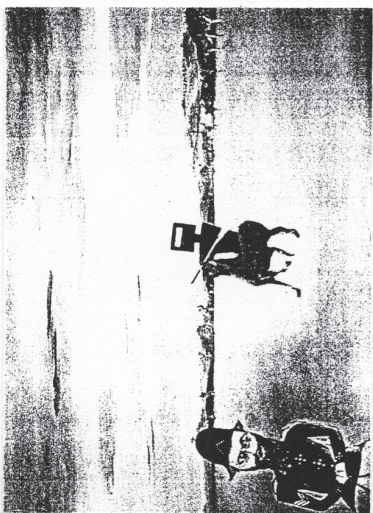
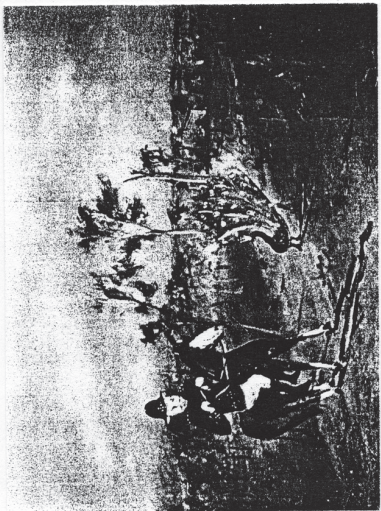
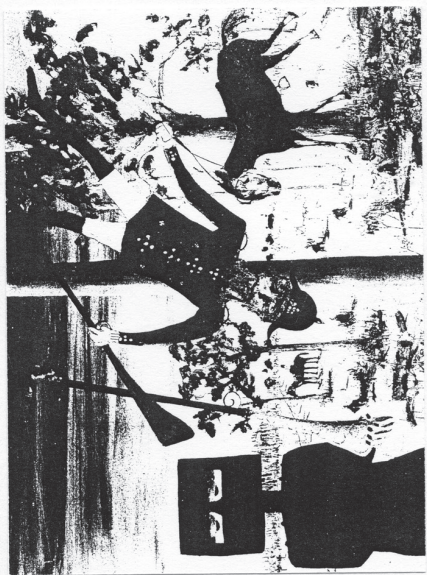
PROTEROZOIC ROCK, BROKEN HILL





Silverton Hotel's clock





Notes - Desert Paintings and Land

The category of "Aboriginal art" is as diverse and heterogeneous as the category of "Aboriginal people" itself...

It is not without having a history, a history through which Aboriginal cultures have absorbed parts of other cultures, that contemporary Aboriginal art finds its consistency. Even a traditional conception of culture and of landscape can't be confused with an absence of history and with values of "originality" or "authenticity".

The Japangardi/Japanangka version of the killing in Coniston (Crown Creek) has been inserted bit by bit into the dreaming tracks in that area which had been vacated since the event. It has been a long process to insert this event into "stories" and to reappropriate the land. This is an example of change in which history and geography are intimately bound.

The Papunya settlement 270 kilometres west of Alice Springs, established by the government in 1960, shelters members of the Pintubi, Luritja, Anmatjari / Aranda, and Warlpiri people. These tribes had been displaced from their original locations but their paintings continued to refer to specific places.

These paintings — termed Desert Paintings by Geoffrey Bardon — were traditionally painted on the ground, on bodies or on rocks during ceremonial events, and were transferred onto canvas or boards and painted with acrylics in the early 1970s, acquiring then the permanency and the transferability of the easel-painting. They nevertheless retained their traditional dimension by retaining the close interactions between social organisation (kin) and physical geographies through the "stories" painted. These paintings also retained from ground paintings the representation of the land from an aerial view which, as the map, shows a synoptic and global view.

Bardon concludes his book, *Papunya Tula, The Art of the Western Desert*, by saying: "I believe it is in the furthest reaches of the human imagination that our country lies, and there we must seek it out, like poets of a coming age. The Western Desert painters, almost by an incredible act of fate, have given Australians a way into the continent. The history of the continent has thus been changed forever." Alongside the great success Aboriginal art has found in the international market, Bardon's question may somehow be deeply at work.

Landscape, tribal law, and "story" are directly inter-connected, meaning and fact are inseparable. Stories and their ownership are directly related to the roles of each member of the group and to the geographic territory. Landscape is a map and a language, it is born from dwelling, from process, it is made of paths, of trajectories.

The time of the Story spreads out as space. Bardon writes: "There is no conventional sequentiality in the "stories", but rather the accretion of space or "place". Stories being timeless myths he adds: The elements or images of the story therefore have no reading direction as we understand it."

The painting is not a re-presentation of landscape but a way of contracting and of distributing the elements into the consistency of a world. The painting produces a landscape more than it reproduces it.

Since the encounter between both cultures there have been two landscapes, two networks of pathways, each defining the relationship between the inhabitants and the land.

A desert; what figures as blank, undifferentiated zones on the global map, lacks direction and negates one's sense of movement. But the desert may also be a landscape from an other point of view.

When the linguist Dorothy Tynbridge set out to make a study of an Aboriginal language in the Flinders Ranges, she found so many unknown species she ended up writing a book on zoology. I believe there are many people living inland who have found some initiation into the landscape through Aboriginal culture.

These paintings also act as deeds on the land, as a tool in the pursuit of an improved legal position in Land-Rights and preservation of land. But they also question the meaning of "land" these rights are premised on; is land understood qualitatively as landscape or quantitatively as capital? Under the debate concerning Land-Rights there is a debate in which painting has a major role concerning the concept of land itself.

Aboriginal art falls within the conventions of easel-painting and offers no resistance to market value. At the opposite of the avant-garde strategies, it is precisely by offering no resistance to an

international market that it finds a political dimension (even the painting in the tourist shop can convey the same message). Process is more important than the product, while the product which is directed to a global audience becomes part of the process.

The old dichotomy between formalist and contextualist schools needs to be revised in the light of conceptual art. Conceptual art faces you with the question: How can a work, which was made from a certain point of view, be viewed from an other point of view and still "work", still remain the work it 'is'? (Robert Smithson in the 1970s defined the work of art as both a thing and a way of seeing that thing)

The contextualist approach is not only concerned about how an environment (milieu) is determinant in the creation of a painting but is also concerned about how a painting is determinant in the creation of an environment or in the making of a landscape.

The formalist approach is not only about the formal beauty and intelligence of an object, it should also be able to revert this object into a reflexive and critical tool within the conventions of the institutional framework it is maintained in and in which it is restored through the exhibition.

We should not under estimate the critical potentials Aboriginal art has in the context of contemporary art.

If Aboriginal artists have adapted their art to a global audience, they have often kept authorship anchored in tradition. An Aboriginal artist may be inspired to paint a "story" but the work will belong to those the story belongs to, not to the inspired artist (ref. the case of Rover Thomas). In some cases the painter can't claim any authorship over the painting he painted. This conception is consistent with social organisation and physical geographies and with the idea that there is no world prior to the world making in which painting is a dynamic component.

The painter as a non-personal author will nevertheless maintain intellectual property over the work and be able to call upon the author's rights when the spirit of the letter is betrayed through improper presentation (ref. UNESCO conference, Paris 2005).

Given what has been said here, it appears that cultural appropriation in self-pleasing formalism or in stereotypes of the exotic, while depriving the painting of its principle, is bound with land appropriation.

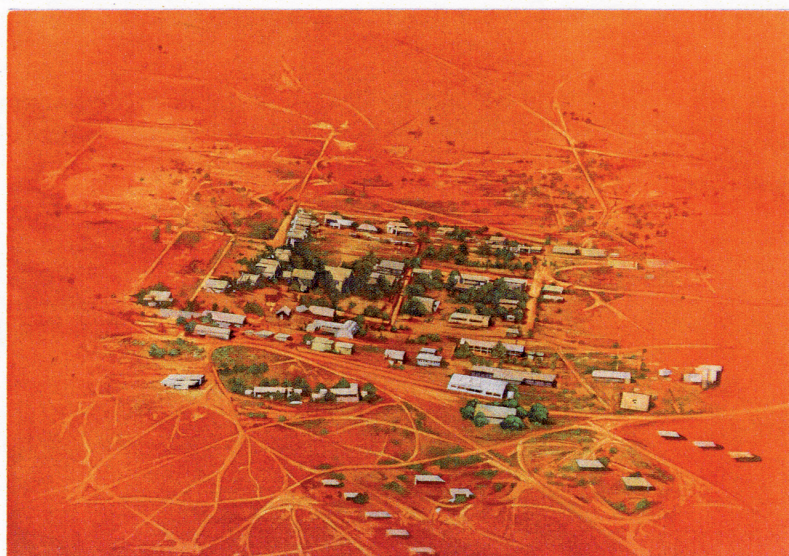
Difference provokes thought to think by thinking at the limits of common sense and of its supposed universality. Difference is not about the exotic but about the untranslatable and about the porosity of the limits of a culture, it is the other culture which is at work within one's own culture.

The models under which a culture becomes an object of study are often inseparable from a political model through which the other language is homogenised, authorised in the dominant language. But on another level the Aboriginal landscape is also at work inside the non-landscape of the dominant culture.

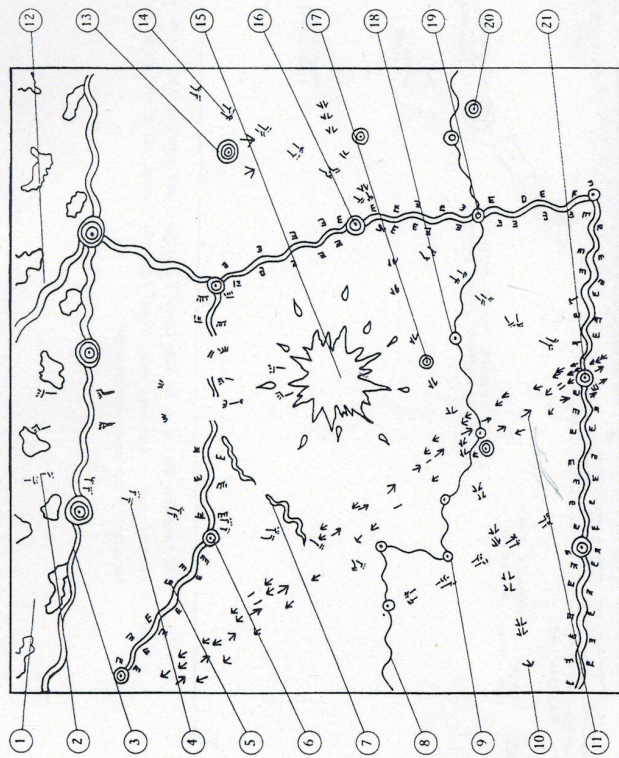
The desert painters have been showing us that the encounter is not what has never happened but what hasn't yet been sufficiently accounted for.

Aboriginal art clearly positions itself beyond the alternative of being classified within the categories of traditional art or contemporary art. Is the claim to the land the claim to an ancient landscape or to a new and potential landscape?

These paintings through the art-market have been able to invent a representation of local space in global space. They are in a precarious balance between the past and the present, but they question the idea of a linear evolution which would simply go from one to the other.



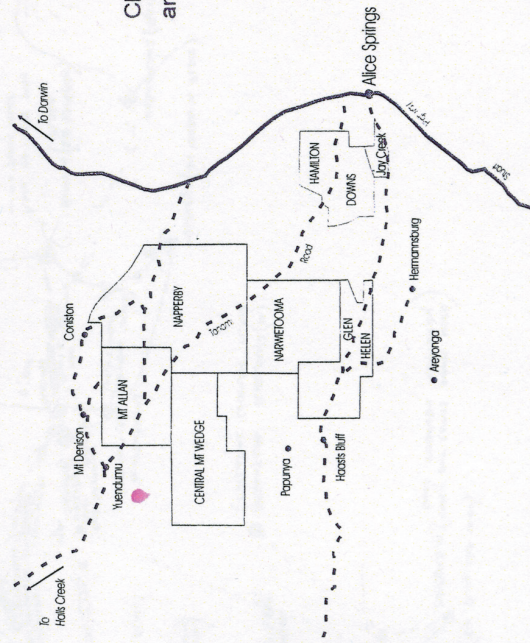
Ken Searle. Papunya, oil on canvas, 580 x 830 mm



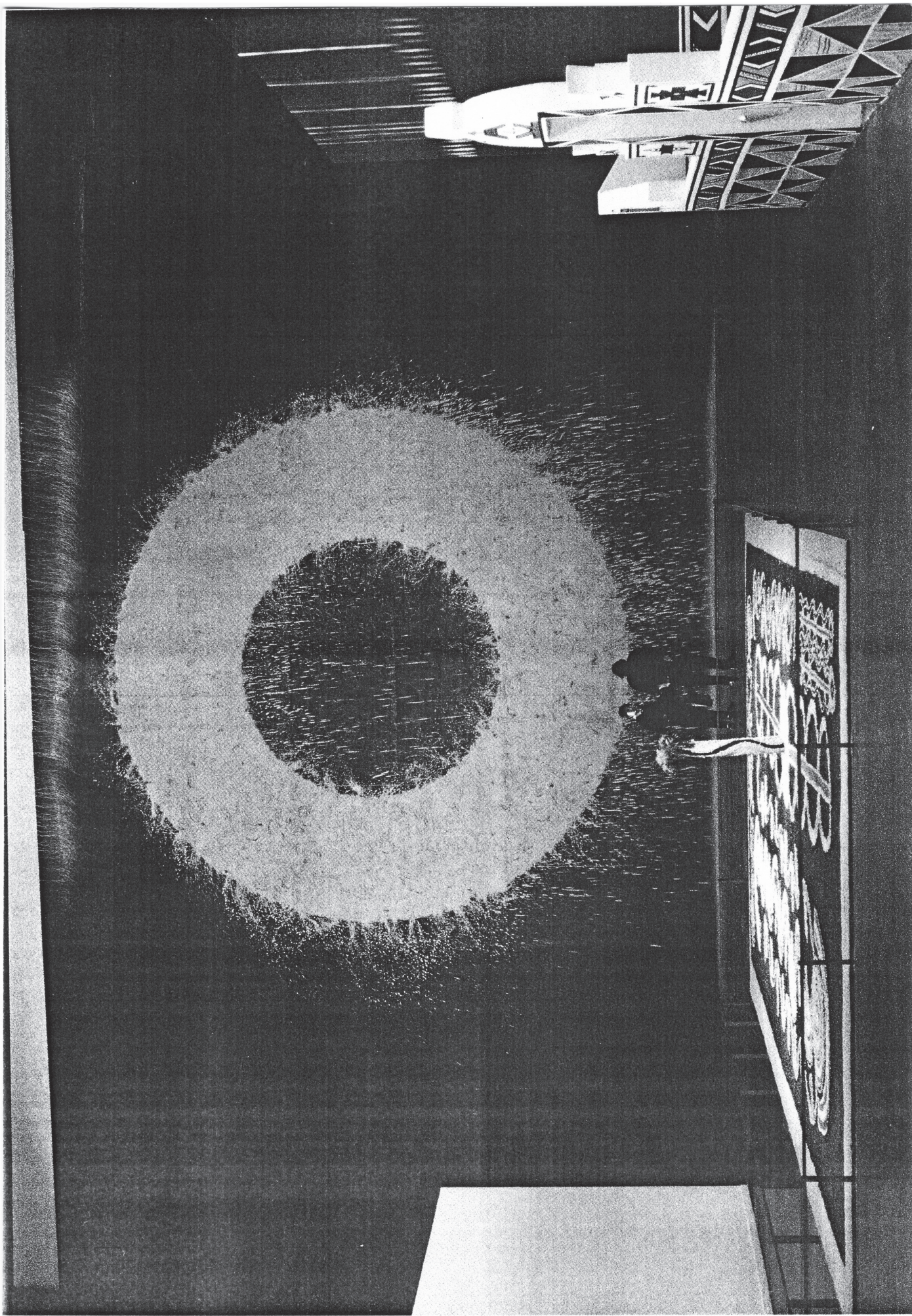
1. Sandhill lined claypan-lake country, home of a Great Snake
2. Lungkata's Blue Tongue Lizard sons forced back by the fire
3. Travelling route of Yarpipi, the Great Snake from Wimparku
4. Dancing Women from Pikilyi
5. Upambura, old Possum man travels back home to Napperby
6. KERRINYARRA
7. Two Carpet Snakes travel north-easterly from the claypan lake
8. TAKARILLA-BUNTJA
9. Pair of Carpet Snakes travel the country, holding ceremonies
10. Mala Hare Wallaby men, travel in a fighting group armed with spears
11. Emu from Yaliyumu travelling to Warlpiri country
12. Storm from Kalipinpa which formed the Rain Dreaming
13. Wedge-tailed Eagle kills Euro at Wakulpa
14. Women travelling from Aileron area for ceremonies
15. WARLUGULONG
16. Mala Hare Wallaby Men and Possum Men have a big fight, the northern Possum men having a great advantage because they possess boomerangs (as well as spears)
17. KUTUPA
18. ARUAKUNA
19. ARANGKIA
20. Euro begins frantic attempt to escape attacking Wedge-tailed Eagle
21. TAKARA



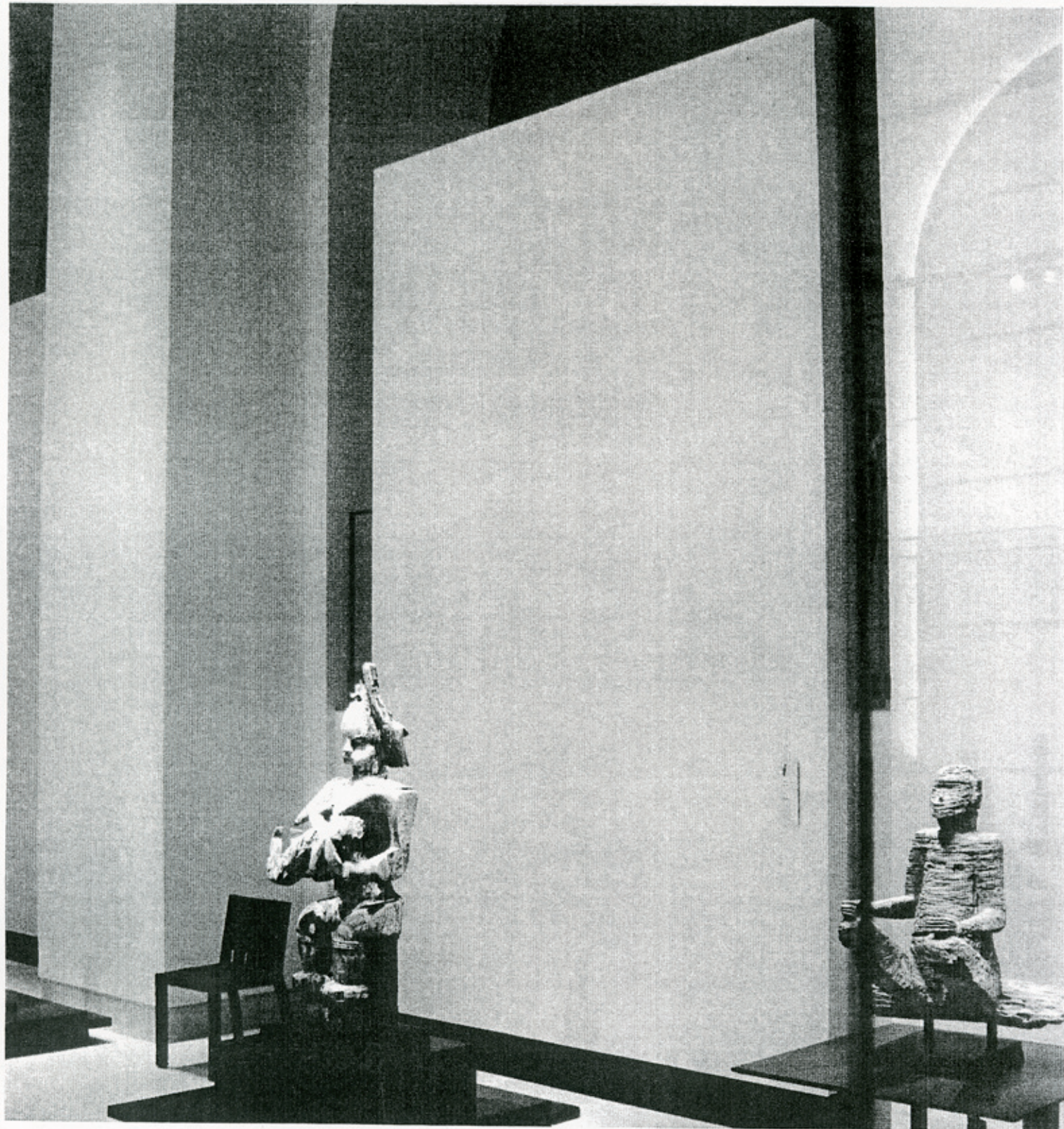
Clifford Possum Tjapaltjarri
and Tim Leura Tjapaltjarri, 1976



(C) R. LONG - MUSÉE DEP. DE ROCHECHOUART

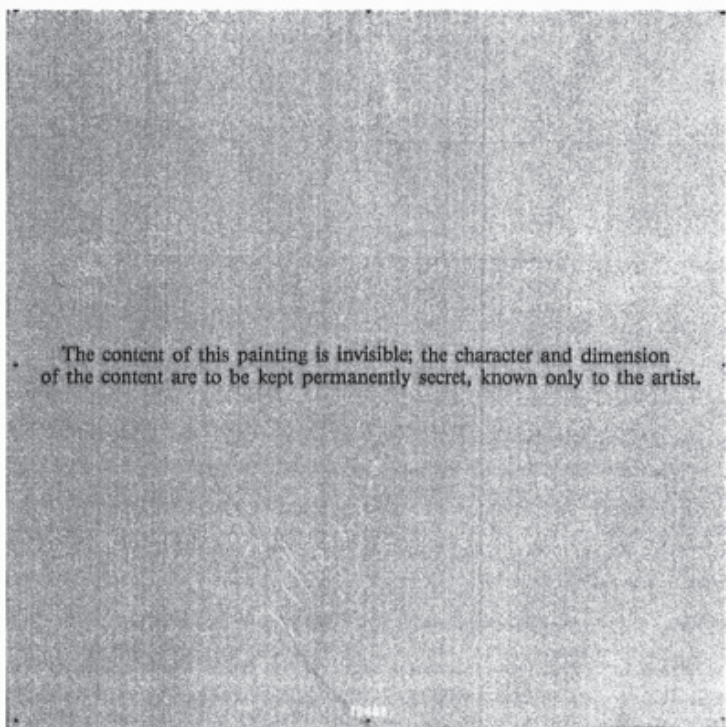


CERCLE DE BONE ROUGE + YARLA. 6 ARTISTS FROM YUENDUMU - LES MAGICIENS DE LA TERRE, 1989



MUSEUMEXERCISE

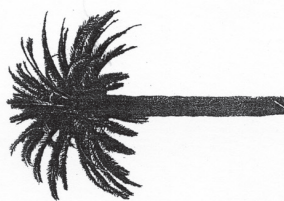
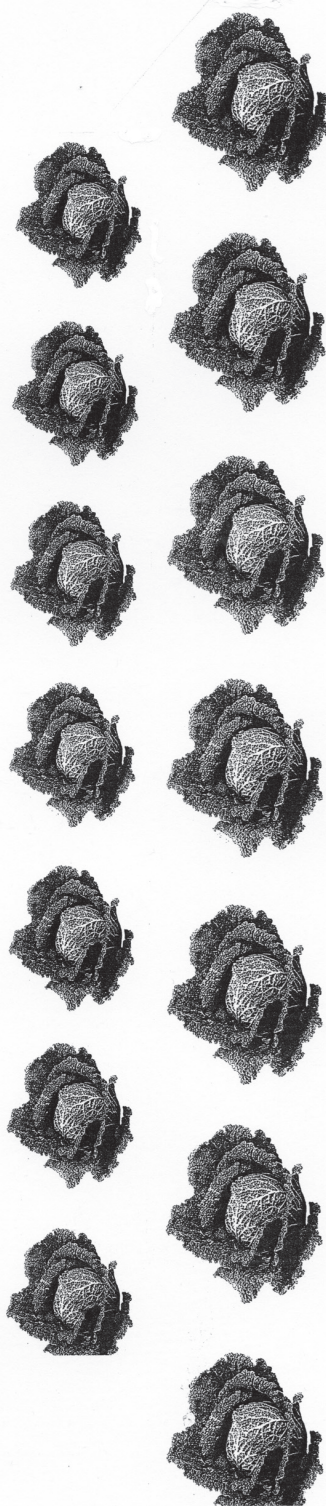
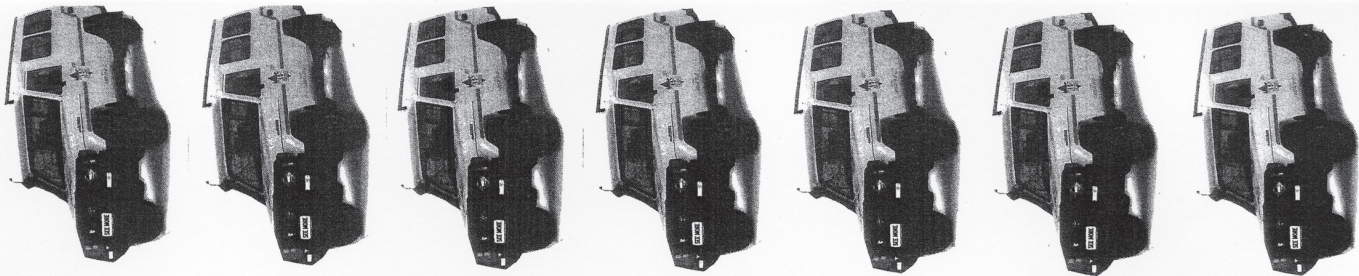
Working from what-something-looks-like-and-therefore-is
to what-that-thing-does-and-therefore-looks-like
and backwards.

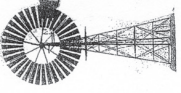
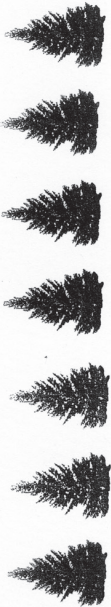
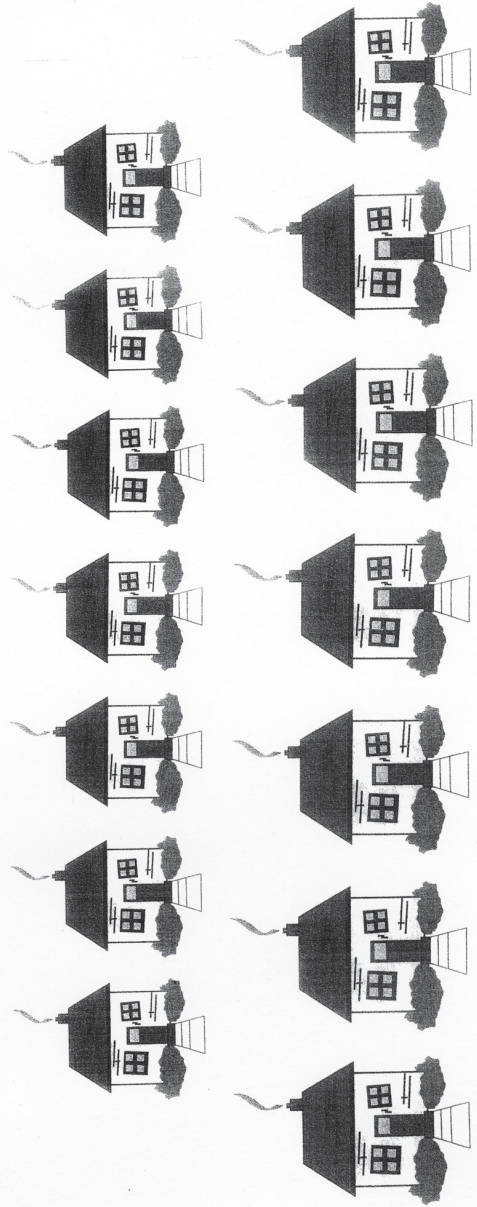
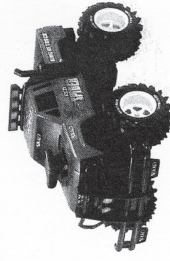


The content of this painting is invisible; the character and dimension of the content are to be kept permanently secret, known only to the artist.

Imants Tillers, *Secret Painting/Red Square*, 1987,
vitreous enamel on 2 steel panels (nos. 13487–13488),
53.3 x 53.3 cm; 121.9 x 121.9 cm.








A geographic "Landscapism"- "In the manner" of geographic maps. But-- The landscapist from the height of an aeroplane-- Then the field trip (400m). Notes taken i.e for example number of houses in each village, or then again number of Louis XV chairs in each house.

The geographic landscape (With perspective, or without perspective, seen from above like maps) could record all kinds of things, have a caption, take on a statistical look-- There is also "Geological landscapism": Different formations, different colors-- A mine of information! Meteorological landscapism (Barometry, Thermometry, etc.)

M.Duchamp. The brides veil.



1030 isobars



Figure 16 The garden on the right hides a sewer trench; the remainder of the engravings have disappeared under the adjoining properties.





CocaCola in Broken Hill-1

NAME :

AGE :

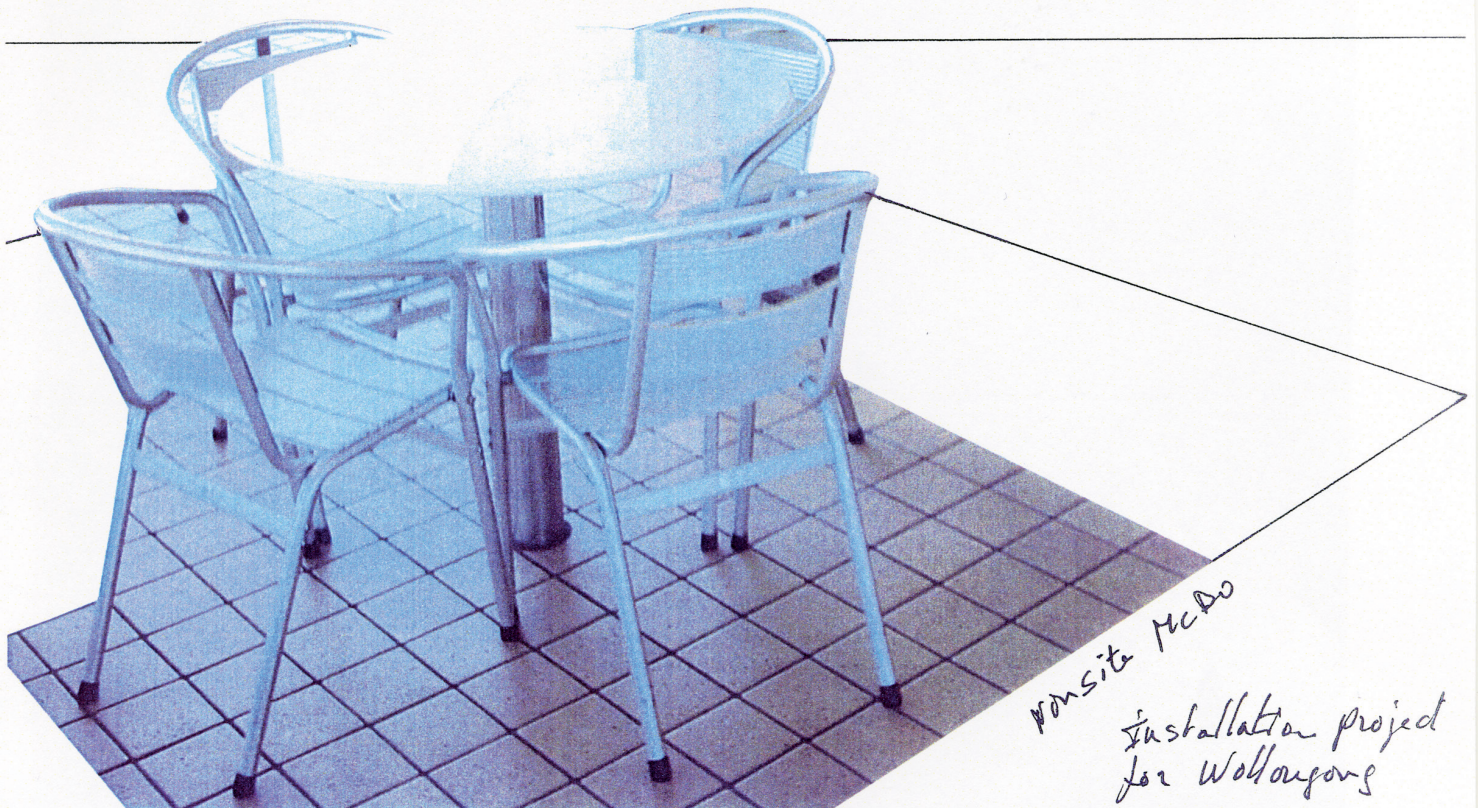
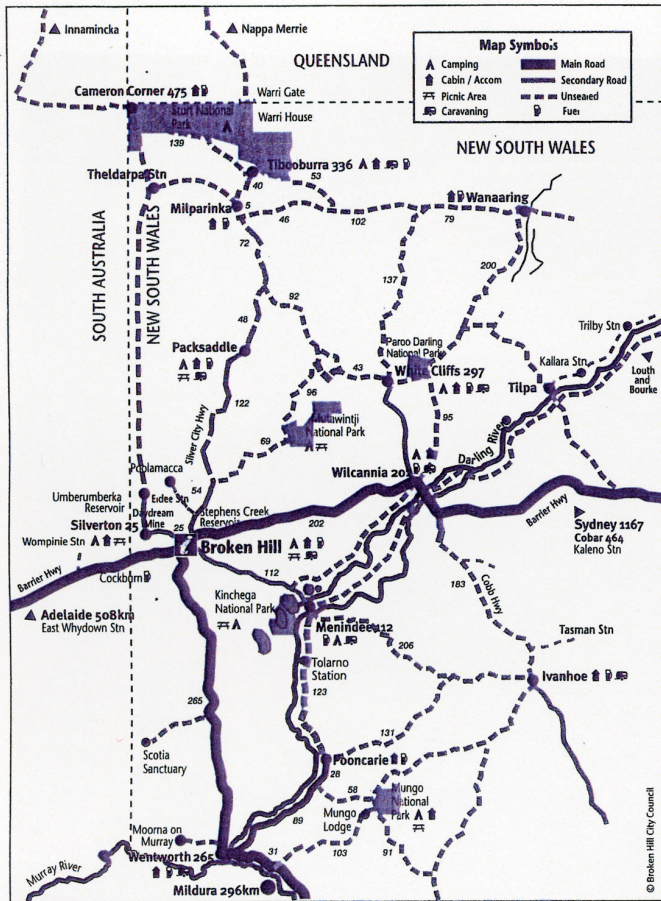
PLACE OF BIRTH :

TIME SPENT IN BROKEN HILL :

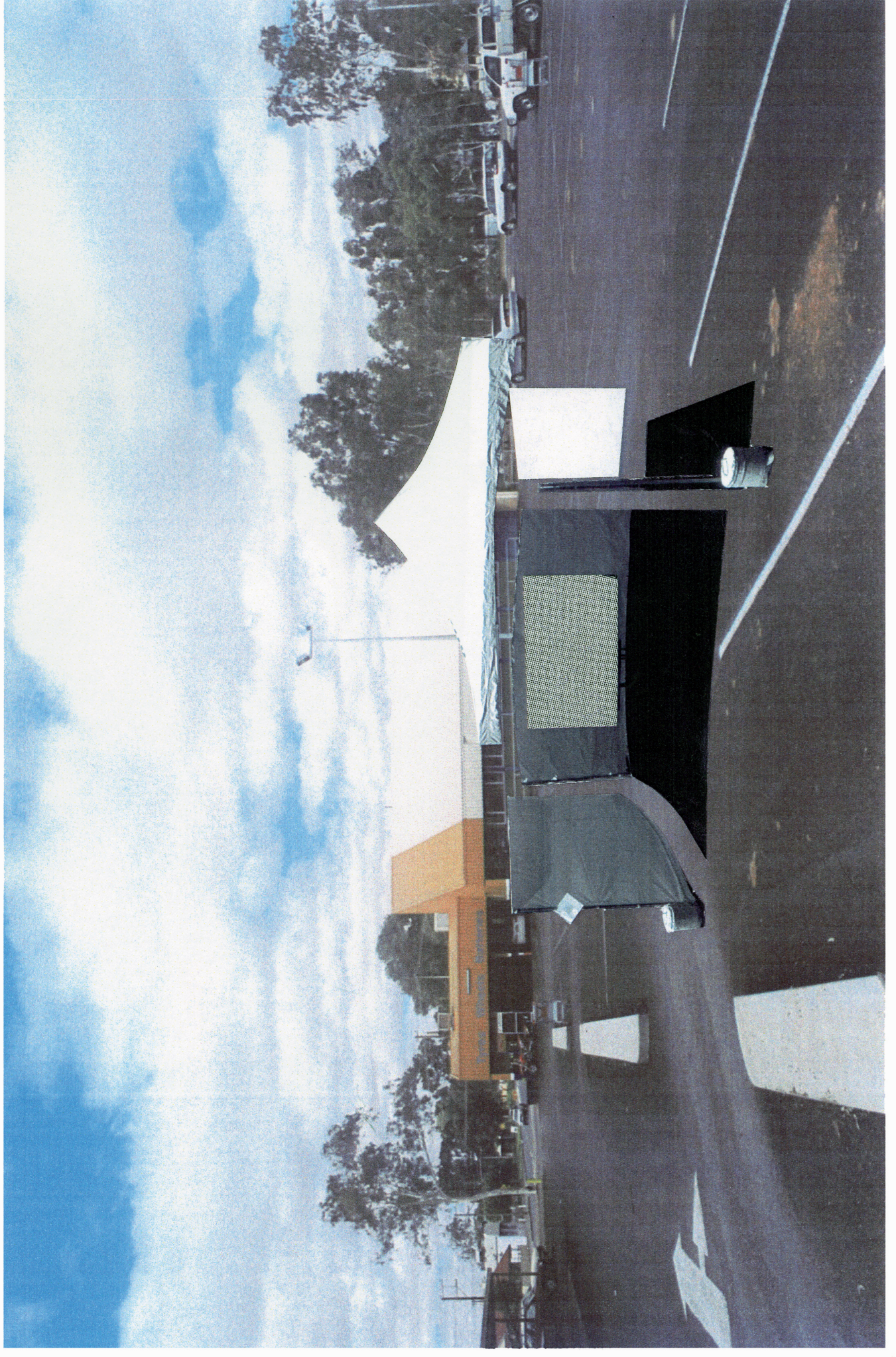
PLEASE IDENTIFY THE FOLLOWING INDIVIDUAL WITH AT LEAST 5 PREDICATES.



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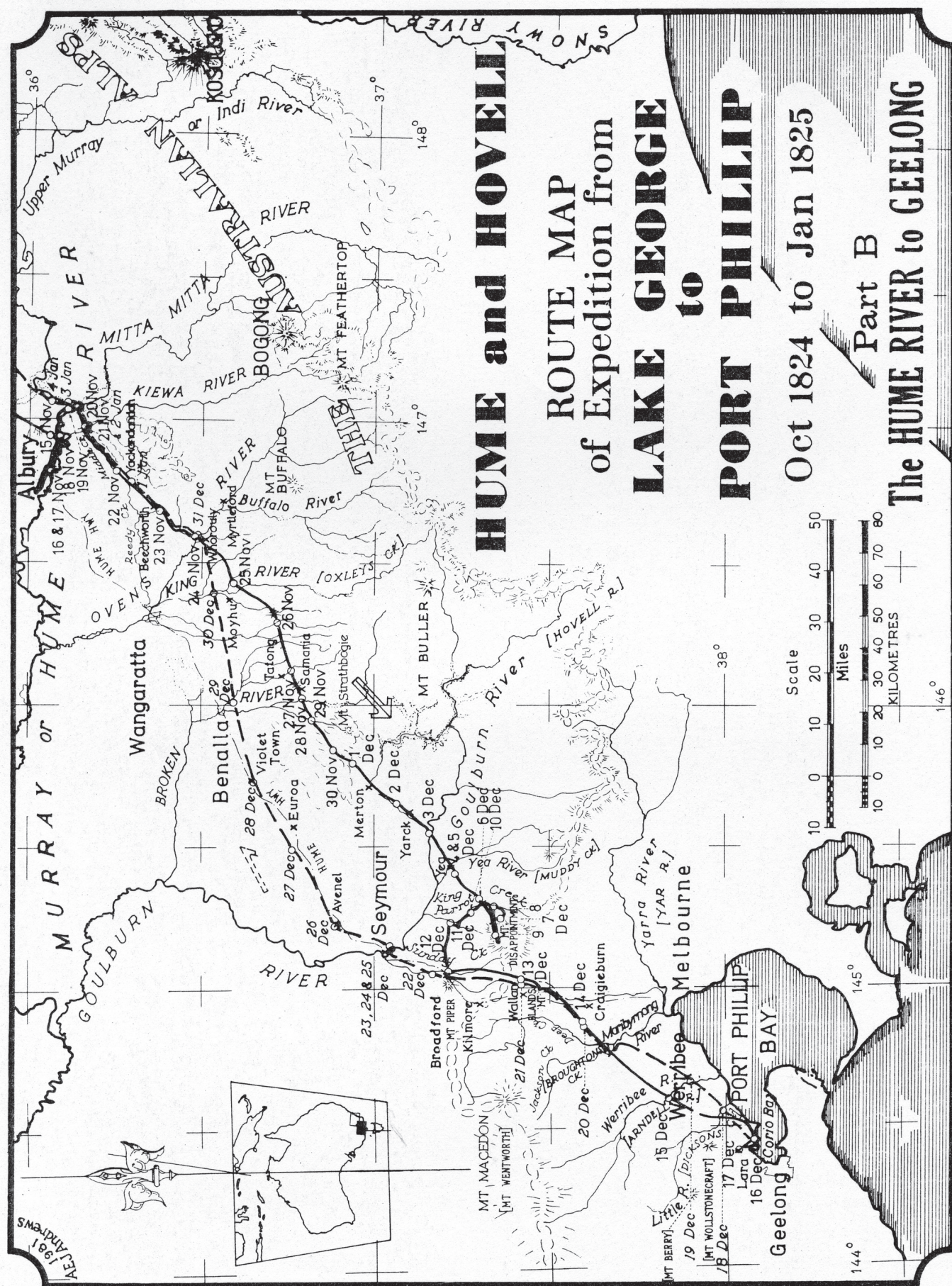






WE ARE NOW HERE - SPEC & ED.

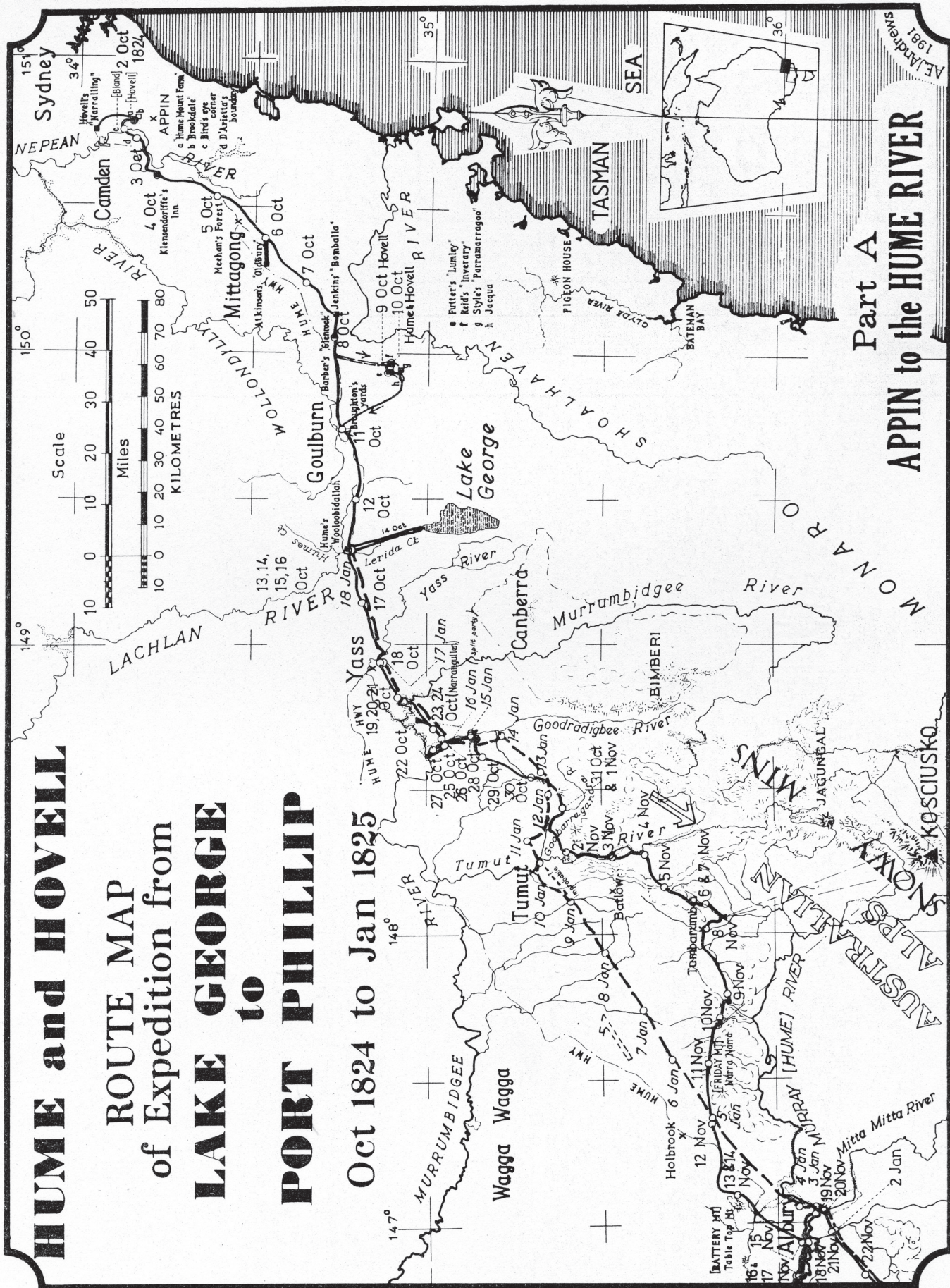
Source: Hume and Howell 1824
ed. by AEJ Andrews - Blubber Head Press, Hobart 1981



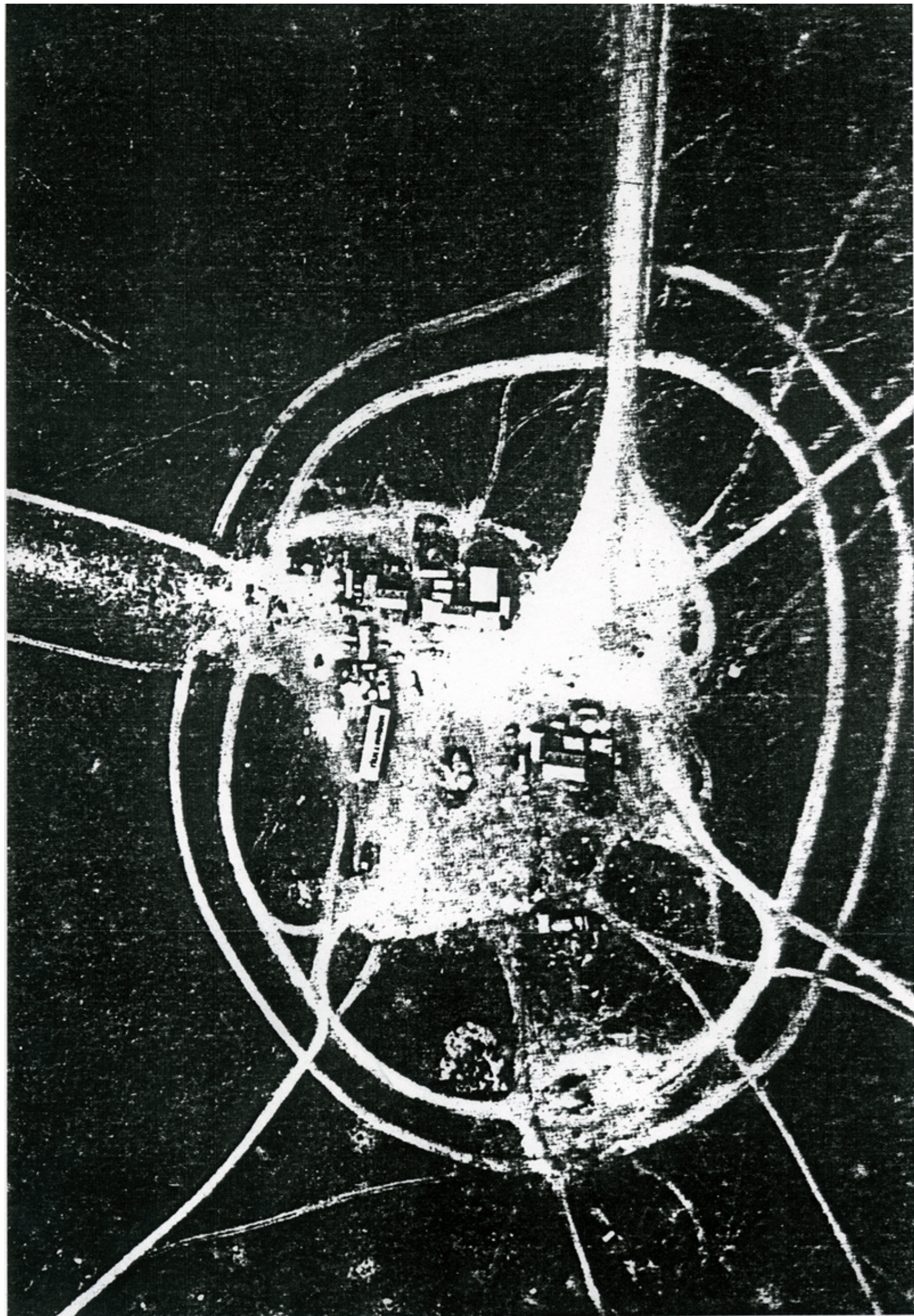
HUME and HOVELL

ROUTE MAP of Expedition from LAKE GEORGE to PORT PHILIP

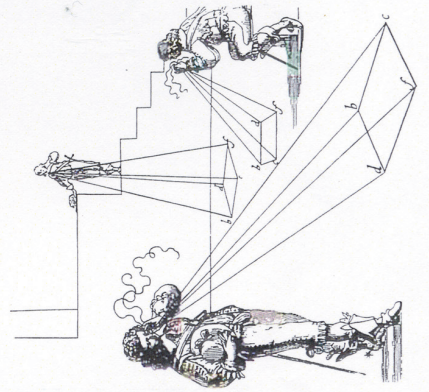
Oct 1824 to Jan 1825



Part A
APPIN to the HUME RIVER







Notes - Exploration routes in Australia

Records by explorers as maps, journals, sketches and photography — Sturt, Mitchell, Kennedy, Stuart, the Gregory brothers, Giles, Burke and Wills, etc... — show that the primary objective of journeys of exploration (unlike other expeditions) was the constitution of a track, and a way back, and that the way forward was a straight line labyrinth.

Paul Carter wrote that "exploration by its very nature occupied a pre-visual realm, one in which directions remained to be defined, journeys were one-way and look-outs (the *sine qua non* of picturesque touring) had still to be found." In the record of the journey forward, "it is the journey, not the landscape, whose story is being told." The photograph by its fragmentary nature would first need to be contextualised and fixed on a line in order to be significant.

"The explorer shared with the photographer's close-up point of view, his narrowness of field, his concern for memorable objects. The difference was that he could only indulge this preoccupation *on the return route*; for only on returning could the first appearances of the outward track be resolved into view-points. Indeed, only on returning could he *recognise* viewpoints and identify the country definitely: names, tracks and compass points were the invisible preliminary to this picturesque inventory." (1)

The explorer and the Aboriginal guide (path finder, tracker) needed to look back as they went ahead. The way ahead being doubled by the return route, by the recording of the back view. A path only appearing while doubled by the anticipation of its reverse direction.

Le thème du frayage chez Freud qui correspond à la trace (spur) neurologique et à la trace mnésique est décrite par Derrida comme une irruption "faisant route". "Tracé d'une différence dans une nature ou une matière, une forêt ou un bois (hylé) et y procure une réversibilité de temps et d'espace." Le frayage trace un chemin dont la direction se double de la direction inverse, un chemin qui apparaît "après-coup, après un cheminement de taupe." (2)

The pathways of the world are the pathways of the mind.

The lines of the explorers and surveyors cut across the land with no resemblance to its morphology and to native topography, the compass and the quadrant anchoring them in global space (Aboriginal people thought explorers were crazy to believe that in the desert the shortest distance between two points was a straight line).

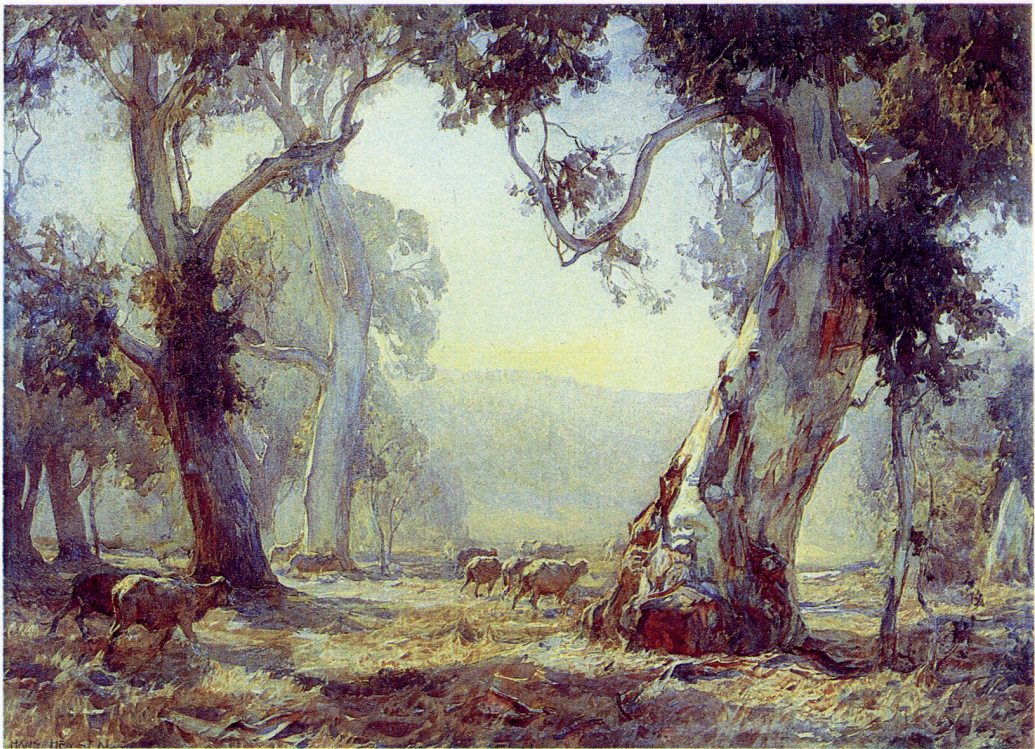
The picturesque views exist as detached from each other, framed and extracted they have little connection to the local environment, they exist as points in a global map while insufficient in themselves to provide the coordinates of a map. There is no precedence of the land over the global map; the spot where you stand is not a place on the land, it's a point on the map itself.

1- Paul Carter *Invisible Journeys*. Island in the Stream. Edited by Paul Foss, Pluto Press, Australia, 1988.

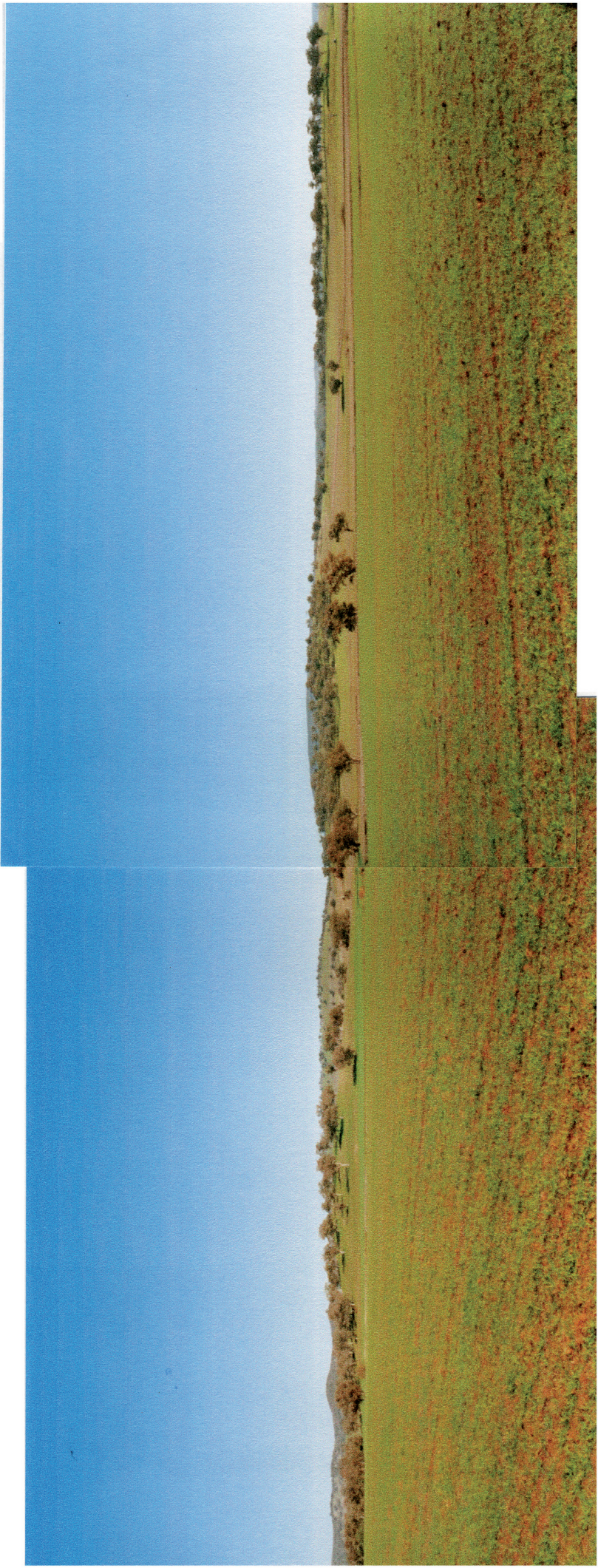
2- Jacques Derrida. *L'écriture et la Différence*. Paris: Ed. du Seuil, 1967, p.317.



Barcoo River

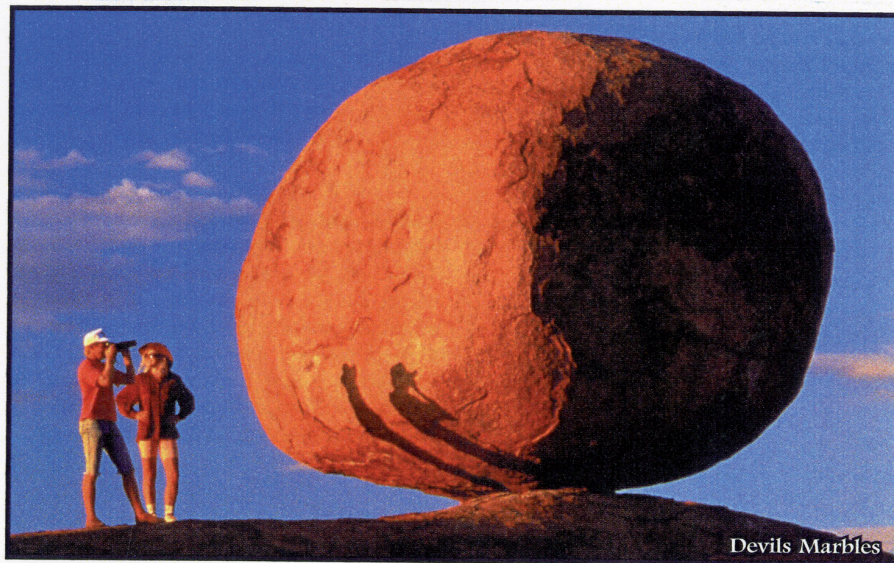
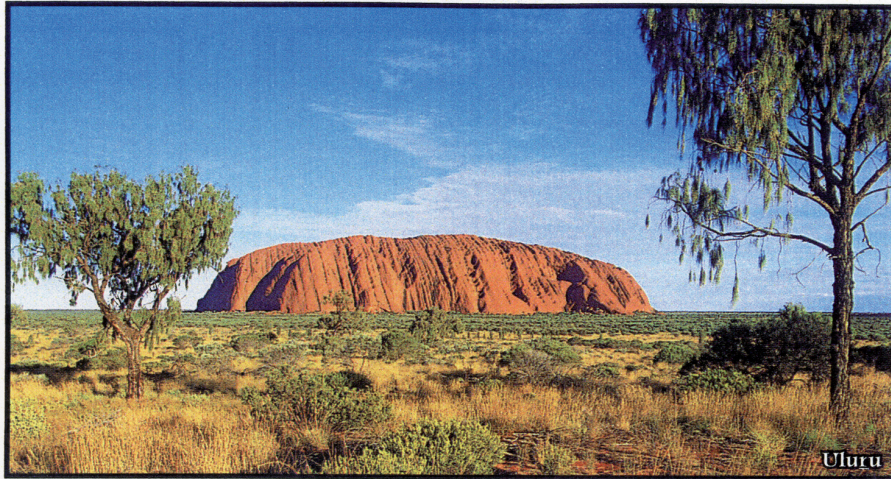


Glover 1838 - Heysen 1909



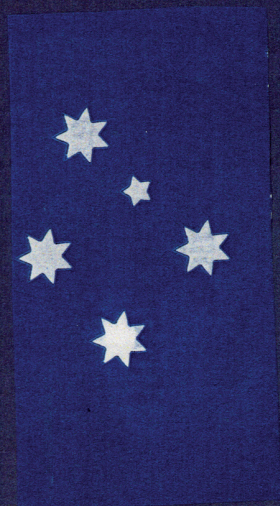


Scenery of Mad Max II, Silverton



Here, n° 2





Notes - The Outside.

Robert Smithson wrote: "There are times when the great outdoors shrinks phenomenologically to the scale of a prison, and times when the indoors expands to the scale of the universe." (The Spiral Jetty, 1972)

Paul Carter wrote: "The sense of a landscape that failed to gather was a direct result of the grid's sectarian logic." This was the space the settlers were to live in and "they blamed the land for their sense of disquiet." (Repressed Spaces, 2002) The sense of homelessness haunted their efforts to make a home through the clearing of the land.

The map is made of lines leading back home. The road, the rail, the telegraphic line across the country from Adelaide to Darwin through Alice Springs, and then extending to England.

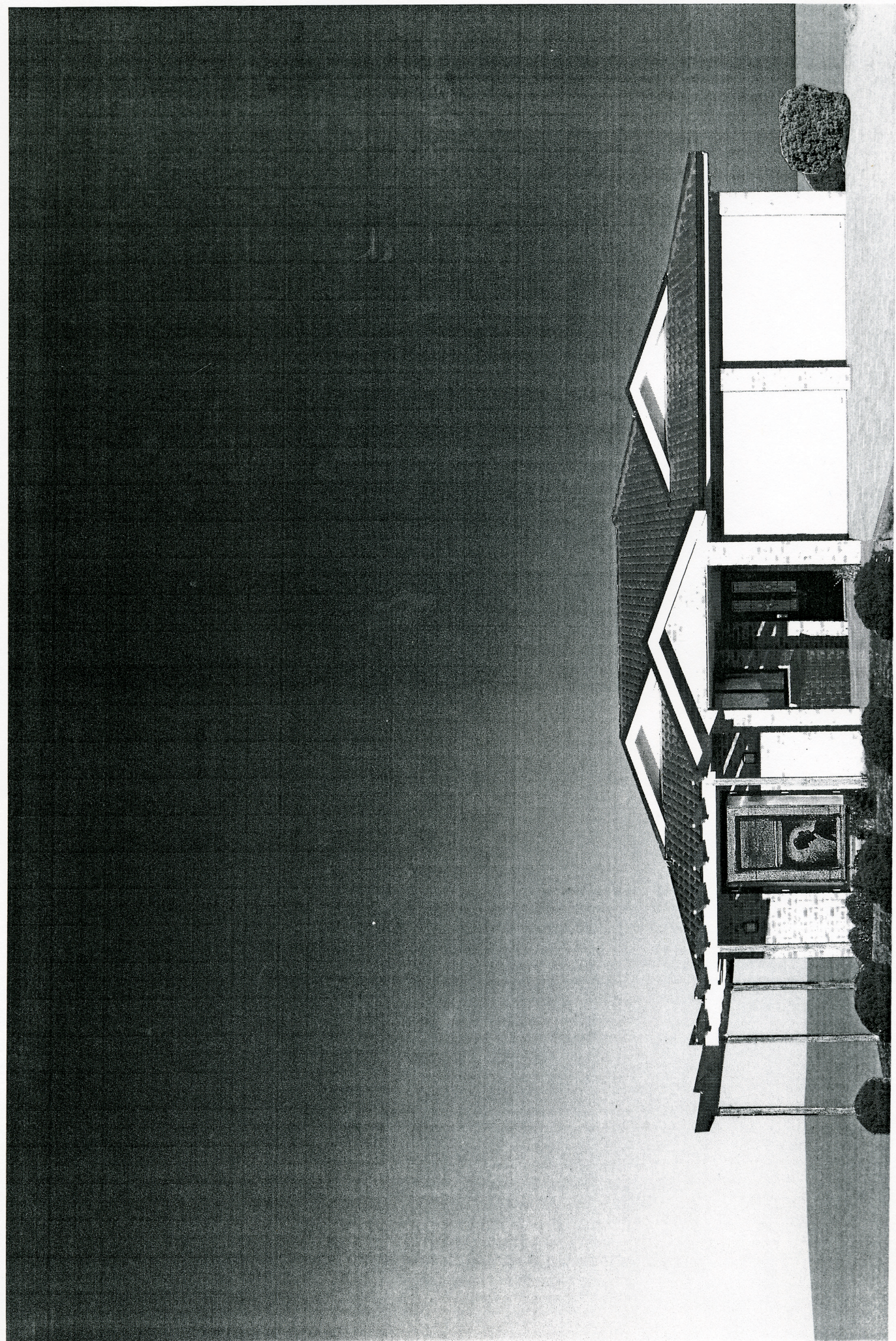
For Maurice Blanchot the space of the outside (l'espace du dehors) is not a landscape, it is a space from which all images have vanished. A space opposed to the inner and closed space of consciousness, a space in which the Self is dissolved. A sort of negative theology.

The space of the outside as really being out there, the abject, the "never never", can act as a transformative power in a strange world of reversals; where a defeated self can turn into a glorious self. Where the other as same-than-oneseelf can turn into the other as other-than-oneseelf, or the other way round. There is the mourning and the melancholy, the mystique of the bush (most important between 1880 and 1920 amongst writers), the "inner exile" which sometimes finds biblical tones.

It is on the edge of the abyss of a philosophical landscape that adulthood stands: the invention of new territories cutting across old boundaries, expanding in between the oppositions of fixed blocks, the invention of new forms of nomadism, of place and of dwelling in post-Euclidian worlds which combine all sorts of times and spaces, local and global.



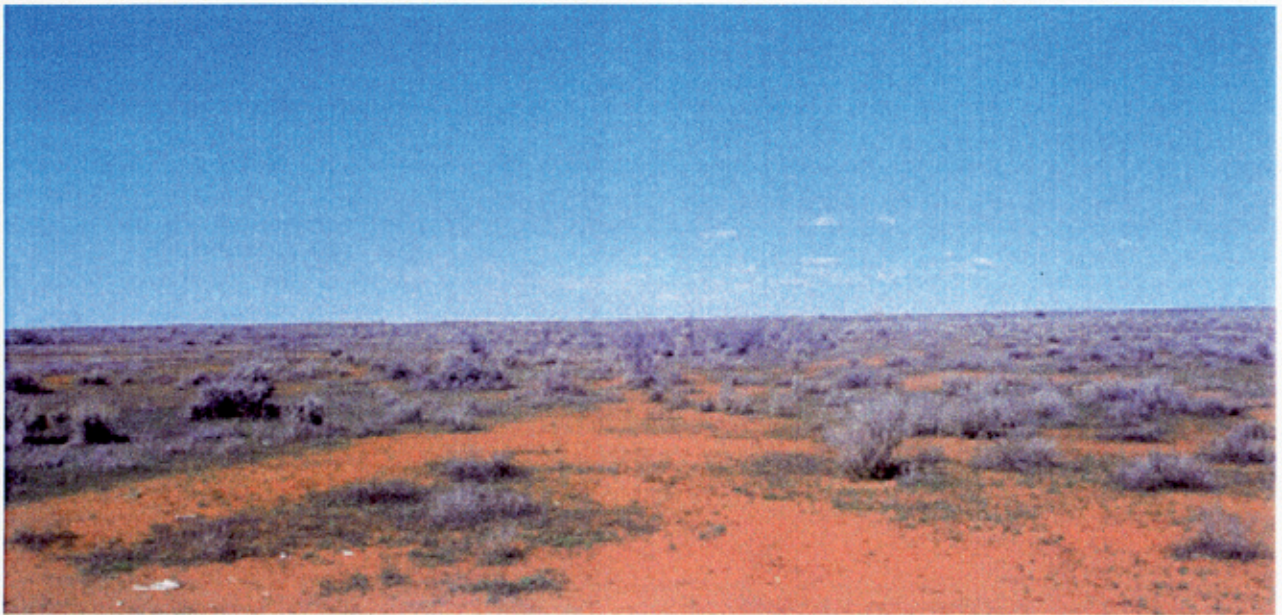
The psychoanalyst's couch
(to Jean Clair)





Look! We're not lost... here's something!





Picture made from the side of the highway.



Picture made at a place miles away from any recorded track.

(To Friedrich)



Standing straight 3000 km. west

Notes - Psychogeographical Tours

For the carefree stroller time is no longer space. Breton and Debord made an art of getting lost in unknown cities, of freeing time from space. This wonderful feeling, when space shrinks around you and you turn into a time stroller.

Constant, the urbanist, conceived the city as a labyrinth, and he cursed the city as grid where all pathways are at once mapped in the mind.

Time was arty, not space.

On car-scale streets you can't be a stroller, only a pedestrian, a point moving on a straight line which is always projected onto the next point. These rectilinear streets annihilate the pedestrian's sense of movement and correspond to an "unauthentic" experience of time as Heidegger would put it.

Driving across the desert on the straight highways of the global map is a temporal experience, not a spatial one. Your destination point has always already been met. You have somehow arrived before you have even departed. You have a similar experience on planes when the pure sky looks motionless and when time becomes just extra time.

You go so much faster canoeing down the river.

Back from bird to mole: getting lost in the grid. Driving in cities where street names have been removed. Having no free time for car-strolling and space shrinkage. The cursor looking for a fixed point on the street map and not finding it... To be experienced as an immersion of art into life.

Find a blank zone on map. Walk into it (the desert) until you get lost. Keep walking for another day. Then you are nowhere in particular and you don't know exactly where that is, you are walking, motionless, in no space at all. Forget the thrill, get the chill. Use your GPS to get back. Or go bush walking with an Aboriginal guide.

this way brouwn



Traffic Lights
 o Tauradg Road
 o Railway Street
 o Rothery Road
 o Bellambi Lane
 Turn Left

Right at next lights
 Third st on left.

own in this directory are a partial
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